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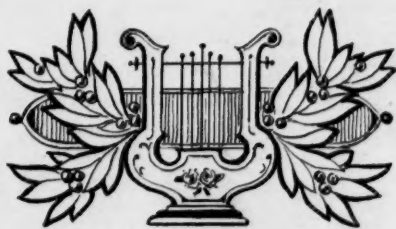
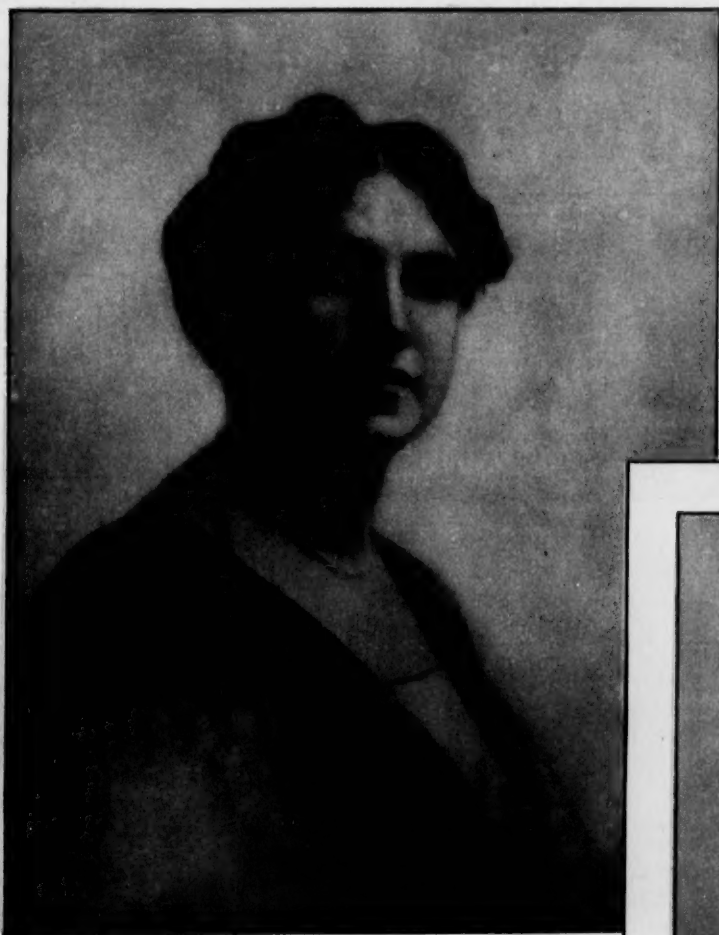
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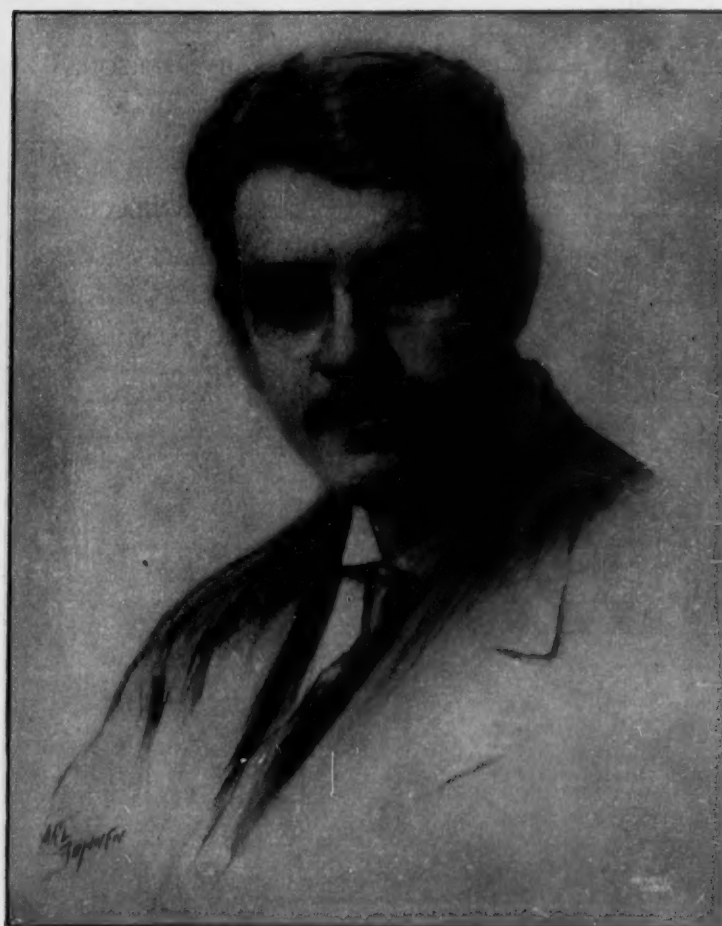
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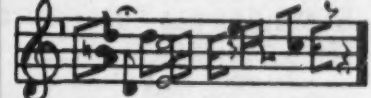
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# MUSICAL COURIER

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WHOLE NO. 1879.

## NEW YORK'S OLDEST PIANOFORTE

By Charles Nevers Holmes

[From the Musical Courier Extra, March 25, 1916.]

For the invention of the pianoforte, credit has been given to three men, each man being of a different nationality. These men were Cristofori of Italy, Marius of France, and Schröter of Germany. The first and the last were musicians, the second was a manufacturer. Although much credit should be accorded Marius and Schröter for their endeavors to improve upon the harpsichord, there is little doubt that Cristofori was the real inventor of the first pianoforte. That first pianoforte must have been a crude and primitive instrument, particularly when compared with the magnificent concert grands of today; but it was certainly a distinct advance from the hammerless harpsichord. As in all human progress, social or otherwise, improvements have been slow, so in musical progress, from the monochord of 582 B. C., the clavicitherium of the fourteenth century, the clavichord of the fifteenth, and the harpsichord, to the first pianoforte, the advance seems very gradual. It took thousands of years for man to discover the chief mechanical principle of our modern piano, and we should remember Bartolommeo Cristofori for his invention, although it may be that some other man or men had discerned such musical improvement long before his time.

With respect to the pianoforte, Cristofori added these three important improvements: First, an arrangement so that the hammer would not, on rebounding from the strings, prevent vibration; second, a way to overcome the weakness caused by the opening in the tuning-pin block; and, lastly, thicker strings to withstand the action of the hammers.

With regard to Bartolommeo Cristofori himself, there is very little known about his personal career. He was born in Padua in 1683, and went to live in Florence in 1710. Here Cristofori was "harpsichord-maker to the Grand Duke of Tuscany." He died in 1731. His chief monument is, of course, his pianoforte, a term which was, however, applied to musical instruments long before the times of Cristofori. Indeed, this name is found as far back as 1598, and is said to have been first used by an Italian, Paliarino, who mentions in one of his writings an instrument called "piano e forte." That Bartolommeo Cristofori was truly the inventor of the first real pianoforte is proven by the following quotation from the *Giornale de' Letterati d'Italia*, Venice, 1711, an article written by the distinguished Scipione Maffei.

### Proof Regarding Cristofori

The article is entitled, "New Invention of a Harpsichord, with the Piano and the Forte; Also Some Remarks Upon Musical Instruments." It reads: "If the value of inventions is to be measured by the novelty and difficulty, that of which we are now to give an account is certainly not inferior to any that has been discovered for a long time. It is known to every one who delights in music, that one of the principal means by which the skillful in that art derive the secret of especially delighting those who listen is the piano and forte in the theme and its response, or in the gradual diminution of tone, little by little, and then returning suddenly to the full power of the instrument; which artifice is frequently used, and with marvellous effect, in the great concerts of Rome, to the incredible delight of such as enjoy the perfection of art. Now, of this diversity and alteration of tone, in which instruments played by the bow especially excel, the harpsichord, is entirely deprived, and it would have been thought a vain endeavor to propose to make it so that it should participate in this power. Nevertheless, so bold an invention has been no less happily conceived than executed in Florence, by Signor Bartolommeo Cristofori, of Padua, harpsichord player, in the service of the most serene Prince of Tuscany. He has already made three of the usual size of other harpsichords, and they have all succeeded to perfection. The production of greater or less sound depends on the degree of power with which the player presses on the keys, by regulating which not only the piano and forte are heard, but also the gradation and diversity of power, as in a violoncello."

After mentioning the opposition to this new instrument, which he ascribes to musicians of that day condemning it without properly investigating its merits, Maffei continues: "Instead of the jacks that produced sound by quills, there is a little row of hammers that strike the string from below, the tops of which are covered with leather. Every hammer has the end inserted into a circular butt, that renders it movable; these butts are partially imbedded and strung together in a receiver. Near the butt, and under the stem of the hammer, there is a projecting part or support that, receiving the blow from beneath, raises the hammer and causes it to strike the string with whatever degree of force is given by the hand of the performer; hence the sound produced can be greater or less at the pleasure of the player."

### Cristofori's Pianofortes

Cristofori's first pianofortes, which, were simply harpsichords with hammer-action, were on exhibition in 1709, and, as time went on, he perfected more and more his new instrument. Of the Cristofori pianofortes, however, not over two are known to be in existence; one being in Florence, dated 1726, and the other in New York City, dated 1720. The latter, or older one, is in the Metropolitan Museum of Art, and is, therefore, not only the oldest pianoforte in New York, but also the oldest pianoforte, as far as is known, in the world. It was purchased in 1895 by Mrs. John Crosby Brown.

This oldest of New York's pianofortes has a rather interesting history. According to tradition, this musical instrument was purchased about 1820 at a public sale of various furniture in the Grand Ducal Palace at Siena, by the father of Signora Ernesta Martelli of Florence. It was for a long time in Signora Martelli's home; indeed, she kept possession of it until her death, chiefly through sentimental reasons, one of which was that she had learned to play upon it when she was a child. However, no one was aware that it had any historical or other value until 1872, when Signor Cosimo Conti, a close friend of Signora Martelli's family, happened to find on the board serving as a hammer beam the inscription: Bartolomaeus Di Cristophorus Patavinus, inventor, faciebat, Florentiae, MDCCXX. Signor Conti communicated this discovery to the Cavaliere Puliti, who investigated the matter and finally proved that Cristofori was the real inventor of pianofortes. This

pianoforte of 1720 was afterwards restored to good condition by Cesare Ponsicchi of Florence, in the year 1875.

### Description of Metropolitan Museum Pianoforte

The case containing this primitive pianoforte has the shape of the old-fashioned harpsichords, and is 7 feet, ¾ inch in length, 3 feet, 3 inches in width, and is 3 feet in height. The pianoforte possesses a compass of 4½ octaves from the second ledger line below the bass staff to the fourth space above the treble staff. Its longest string is 6 feet, 2 inches, its shortest 2 inches, while its thickest string is 7/10th of a millimeter in diameter and its thinnest 4/10th. This Cristofori pianoforte has only three thicknesses of strings, those of the lowest six tones are the

(Continued on page 56.)

## PHILADELPHIA IN A GALE OF LAUGHTER

Absurd Misstatements Regarding Stokowski and the  
Mahler Symphony Production—Who Is the  
Mysterious "G. W. F.?"

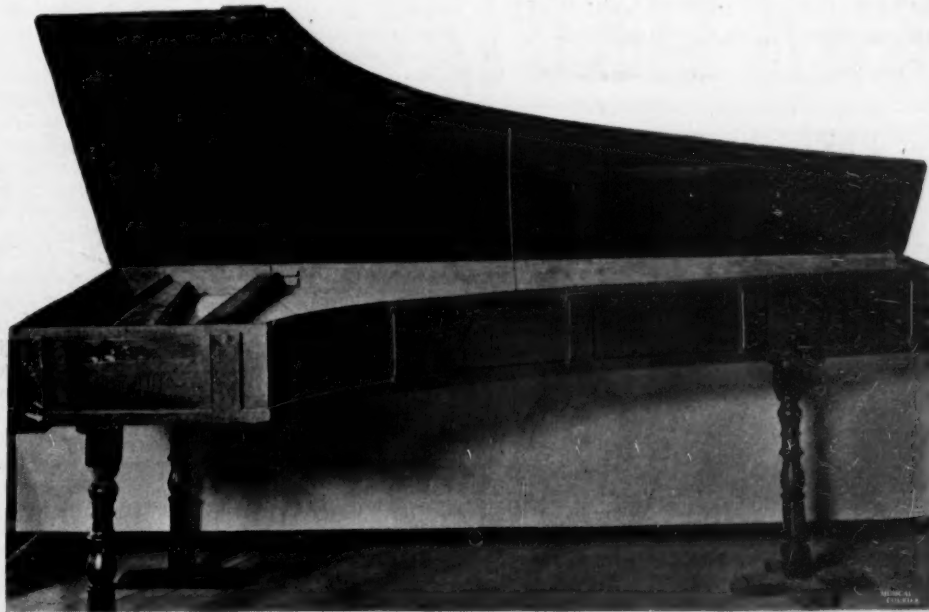
Philadelphia, Pa., March 27, 1916.

From the music studios, concert rooms and clubs of Philadelphia there arose last week a tremendous and uncontrolled peal of laughter. Wherever musicians gathered there were smiles, grins and ribald guffaws. It was the sort of laughter a man meets, when he has made an ineffable fool of himself, when he has done something so futile as to make him the object of general ridicule. And the cause of the laughter, was certain "musings" upon Leopold Stokowski and the highly successful performances in this city of the eighth symphony of Gustav Mahler.

Various unoriginal speculations were indulged in on the symphony itself and upon the abilities of the man who presented it. Several bits of foolish and long discredited gossip were revamped and the article closed with the ninety-ninth revival of the rumor—also officially denied on all sides—that Stokowski was to leave Philadelphia to accept a conductorship in a larger city.

Now in the last six months the musical interests of Philadelphia, both professional and amateur, have gone through a marvelous process of fusion. Through the great effort and the complete co-operation required for the production of the Mahler symphony, the poles of musical life have become acquainted. The various parts of the community musical machine are working together smoothly and sympathetically.

So, as far as Philadelphia was concerned, the article fell on barren ground. By some it was heatedly resented. But



THE OLDEST PIANOFORTE IN AMERICA

And probably the oldest in the world. The pianoforte has hammers, distinguishing it from the older hammerless harpsichords. Made in 1720 at Florence, Italy, by Bartolommeo Cristofori. Now in the Metropolitan Museum of Art.

for the main part it was dismissed as a bit of inaccurate comment, exhibiting a complete lack of understanding of musical interests.

But now Philadelphia laughs at the whole matter. For the article was succeeded in the next number of the paper in which it appeared by a letter from "G. W. F." ostensibly a Philadelphian, charging Stokowski with despotism in the management of the orchestra through the women's committees, that the newspaper critics are controlled entirely by the women, branding the Mahler symphony as uninteresting, and extolling Herman Sandy, the talented cellist, who recently resigned on account of differences with the management of the orchestra.

As stated above, all this elicited nothing but laughter in Philadelphia. Officers of the Orchestra Association laughed. Members of the orchestra laughed. The newspaper critics laughed, particularly George Rogers, of the Inquirer; Fullerton L. Waldo, of the Public Ledger, and Durose Ferris, of the Evening Telegraph. For all Philadelphia knows that the letter was written either by some prime wag or by a misguided hero worshipper whose idol was fallen.

The complete signature of "G. W. F."—carefully omitted in the publication of the letter—was "George Waldo Ferris," and the intelligent reader will at once notice that the names of the three prominent Philadelphia critics mentioned above were all levied upon, each one furnishing the anonymous writer with a third part of "George Waldo Ferris."

Certainly the whole matter is highly laughable, but it has its serious aspects. Both articles in question were filled with gross inaccuracies. The merits of Stokowski and Samaroﬀ were discussed very freely, but so far as can be learned the writer had never heard either of them. Samaroﬀ is accused of having "followed the craze for everything foreign by changing her name." The well informed on musical matters know that Mrs. Stokowski once bore that name legally. Finally, let it be said, the Philadelphia Orchestra is officered entirely by men, has only two women on its executive committee of fifteen, and only six on its board of directors of twenty-four—facts which are available to all who care to read the weekly program book.

But the end is not yet. This week, we are informed, there will be pictures of the "bought critics" of Philadelphia. Maybe there will be a photograph of the system

whereby the women's committee controls them. It's a safe wager, though, that the "G. W. F." letter will not be reproduced with the signature. H. P. QUICKSALL.

## NEAPOLITAN OPERA SEASON TERMINATED BY A STRIKE

**Naples Falls to See "Madame Sans-Gene" Conducted by Toscanini Owing to Walk Out of Chorus, Orchestra and Stage Hands—Manager Closes Theatre**

Naples, Italy, March 1, 1916.

Just as the Teatro San Carlo at Naples was going to have its one and only novelty of the season, Giordano's "Madame Sans-Gene," there was no more season. Arturo Toscanini himself had come here especially to conduct the rehearsals and performance. Everything went as merry as the proverbial marriage bell until the day of the final rehearsal, and then the chorus, orchestra and stage hands made themselves conspicuous by their sudden absence. It seemed that, discontented with their pay and various other conditions, the strike had been planned for a long while and the time was set for the final rehearsal of "Madame Sans-Gene," as the discontented ones thought that the management, rather than lose the fine box office sale which the production of the novelty was sure to bring with it, would meet their demands. But they made a mistake, for the impresario Laganà promptly closed the theatre and ended the season.

### LA SCALA, MILAN, PERFORMANCES

La Scala, the principal operatic theatre of Italy, celebrated the hundredth anniversary of the "Barber of Seville" with an elaborate production of that work under the direction of Gino Marinuzzi, and with the principal characters cast as follows: Figaro, Riccardo Stracciari; Rosina, Elvira de H'idalgo; Almaviva, Emilio Perca; Bartolo, Antonio Pini-Corsi; Basilio, Julio Cirino.

The feature of the season at La Scala was the presentation of Zandonai's "Francesca da Rimini," the first Milan performance taking place on February 22, with Rosa Raisa in the title role, in which she won an overwhelming success at Rome last season.

### McLellan Artist-Pupils Display Rare Vocal Skill

At Eleanor McLellan's attractive studios, 33 West Sixty-seventh street, New York City, Saturday afternoon, March 25, artist-pupils of the well known metropolitan vocal teacher gave a program of rare excellence. These were Eleanor Cochran, soprano; Mrs. J. H. Flagler, contralto, and Mr. Weibly.

Miss Cochran is the young and beautiful singer who has had such eminent success in opera abroad, and who is to be the soloist on the spring tour of the New York Philharmonic Society. She was heard in the "Vissi d'arte" aria (Puccini), "Dich, theure Halle" (Wagner) and a song by Harriet Ware, at the request of the composer. The clarity and purity of her voice, its well controlled bigness, its sympathetic quality and depth of feeling converted her hearers at once to the fact that she is in reality an exceptionally endowed young singer, and one who in Miss McLellan has found a teacher who has understood its possibilities from the very outset and just how to develop them.

Mrs. Flagler, too, possesses a lovely voice, which she controls with skill. Her numbers were "L'Heure Exquise" (Poldowski), "La montaigne noire" and "Chemin du Ciel" (Holmes).

Mr. Weibly sang "Simon Boccone-gra" (Verdi), disclosing a deep and pleasing bass voice of wide range.

Walter Keisewetter was at the piano.

A large number of invited guests, including prominent musicians, were noted in the audience.

### Final Philharmonic Program Devoted to Beethoven, Liszt and Wagner

The final concert of the seventy-fourth season of the New York Philharmonic Society occurred at Carnegie Hall, New York, Sunday afternoon, March 26. The program was made up of request numbers, as follows: The Beethoven overture, "Coriolanus," op. 62, and symphony No. 5, C minor, op. 67; the Wagner "Prelude and Glorification," from "Parsifal"; Liszt's tone poem, "Tasso," and the "Tannhäuser" overture (Wagner).

A big audience listened with intent interest and evident deep pleasure to this final concert of the season by Josef Stransky and his men. It repeatedly recalled the conductor, and presented him with a huge wreath and flowers. The players were bade also to share in the acknowledgment of the applause. The demonstrations of the afternoon showed

to Mr. Stransky the hearty approval of his programs of the season and sent him away on his spring tour with the best of good wishes.

### Bauer-Casals Joint Recital

Saturday afternoon, March 25, Harold Bauer and Pablo Casals gave a joint recital at Aeolian Hall, New York, playing three sonatas, Brahms' op. 18, Chopin's op. 65, and Strauss' op. 6. This represents a distinct progression from Brahms, who seemed hardly to understand the character of the cello at all, writing for it, especially in the first movement, short, disjointed and broken phrases quite uncellolike in character, through Chopin to Richard Strauss, whose sonatas, in common with most of his early works, represent a very high grade of thought and achievement, though along lines more conventional than his later works. Both artists were in excellent form. The concert was enjoyed by an audience which filled the house, overflowing onto the stage and was sincere and liberal with its applause.

### Peoria Musical College Concerts

The seventeenth faculty concert of the Peoria (Ill.) Musical College, Franklin Stead, director, was given Monday evening, March 13, in Recital Hall, College Building. Those participating were Bertha F. Todd, Blanche Morgan Allen and Clara McCune, pianists, and May V. Ulrich and Sol Cohen, violinists, who presented works by Lekeu, Schumann, Ravel, Reger, Bohm, Wieniawski and MacDowell.

Lois Baptiste Harsch, pianist, assisted by Sol Cohen, violinist, furnished the program for the eighteenth faculty recital on Monday evening, March 20. Miss Harsch gave a good account of herself in Grieg, Brahms, MacDowell and Chopin, and Schulz-Evler works.

### Artists to Figure in Blind Men's Benefit

On Thursday evening, March 30, the annual benefit concert in aid of the sick and general fund of the Blind Men's Improvement Club of New York will be given at Aeolian Hall, New York. The artists who will furnish the program will be Edith Chapman Gould, soprano; Edwin Grasse, violinist; Heinrich Meyn, baritone; William A. Enderlin, pianist, and Dr. William C. Carl, organist. Composers on the program include Rubinstein, Chopin, Israel Joseph, Felix Borowski, Bach, Huc, Widor, Foutonell's, Brahms, Grasse, Joseph Bonnet, Weingartner, Haile, Bernberg, Liszt, Coleridge-Taylor, Horsman, Sarasate and Henschel.

### Many Important Artists Appear in Baltimore

Tomorrow (March 31) marks the completion of the series of twenty recitals given during the season at the Peabody Conservatory of Music, Baltimore, Md. Many leading artists appear on this course each season, among those scheduled for this year being Mabel Garrison, soprano; Ruth Deyo, pianist; Emilio de Gogorza, baritone; Josef Hofmann, pianist; Harold Bauer, pianist; Susan Metcalfe Casals, soprano; Kathleen Parlow, violinist; Leopold Godowsky, pianist; Louis Graveure, baritone; the Flonzaley Quartet; Ethel Leginska, pianist; Povla Frisch, soprano, and Eddy Brown, violinist.

DENTON, TEX.—The Denton Choral Club, which is composed of representatives from the faculties of the Denton High School, the North Texas State Normal, the College of Industrial Arts, and many citizens of Denton prominent in musical affairs, is now being enlarged in order to present a notable program of good music to the Denton public during Easter-time. The club is under the able direction of Albert G. Pfaff, of the College of Industrial Arts, who directed the recent successful concert of the Denton Choral Club.

ST. LOUIS, MO.—An enjoyable entertainment was recently given in this city on the anniversary of the twenty-fifth year of the Morning Choral Club. There was singing, playing and dancing, in which men, women, children, an orchestra, a piano, an organ, and the band of the United Scottish Pipes took part. Everybody was delighted with the music, the costumes, the dancing, and the general spirit of good fellowship that prevailed.

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## MINNEAPOLIS LOCAL TALENT PRODUCES "LOHENGRIN"

**Creditable Showing Made by a Well Drilled Cast—May  
Be Nucleus for Resident Opera Company—Orches-  
tral Concerts Arouse Enthusiasm**

Minneapolis, Minn., March 27, 1916.

Minneapolis music lovers attended a surprise party on March 20 at the Auditorium. The surprise was in the nature of a remarkably fine performance, mostly by local talent, of "Lohengrin." When it was announced that Edmond Kraus would produce a grand opera with local talent there were more than the usual number of doubters. And there is no deadlier enemy to grand opera in this country than the person who has heard opera once and does not want his or her ideals shattered by hearing opera less well given than it was on that memorable "once" when the seats cost \$5. There is even a large sprinkling of people, like a young acquaintance we remember, who on being asked if she were going to attend the opera given by the — Company, answered that she had never heard grand opera and did not want to hear it with just an ordinary company. The fact that she could have attended several performances of opera before distinguishing the difference between an ordinary and an extraordinary performance never occurred to her. And so many stayed away from "Lohengrin" given on March 20 because they had heard opera once. We will never have grand opera in this country as we should have it until people are willing to adopt the European view that an opera can be heard many times before the listener is qualified to criticize.

But the outlook for a local opera company is, even with all the discouragements taken into consideration, more encouraging than was the outlook for a local symphony orchestra fourteen years ago—which we may take to mean that inside of ten years Minneapolis will have its own locally supported opera company. And to judge from the audience which was not the audience attending the regular symphony concerts, there are enough patrons to go around, if they are properly organized.

The orchestra personnel was essentially that of the Minneapolis Symphony Orchestra with its first soloists absent.



ARABEL MERRIFIELD.

The fact that the Auditorium has no orchestra pit made the instrumental forces more prominent than one could have wished, but under the skillful baton of Conductor Ernest Knoch, of Chicago, the accompaniments were not too strong; in fact, the ensemble was the remarkable part of the performance, for Esther Osborn as Elsa and Mr. Kraus as Lohengrin are recognized opera stars and fine things were expected. For several years Esther Osborn's many admirers have envied the European capitals which had the privilege of hearing her in her true sphere—grand opera. Now they feel that their appetites have merely been whetted, they will not be satisfied to have heard Miss Osborn this once. Her sweet, clear voice had the quality which one hopes for in the role of Elsa, and to it she added a dream quality, both in tones and acting, which made her presentation a masterpiece. Her case is fast becoming the exception to the rule that a prophet is without honor in his own country, and she has a glorious future before her here if her collaboration with Mr. Kraus leads, as we all hope, to a permanent opera society.

Miss Osborn reaped double honors in singing an Elsa to Arabel Merrifield's Ortrud, for Miss Merrifield is Miss Osborn's pupil and what opera training she has had has

been gained entirely with Miss Osborn. Except to those very few who know a musician's possibilities at a glance, Miss Merrifield's vocal and histrionic portrayal of Ortrud was one of the greatest surprises of this delightful "surprise party." Her beautiful contralto voice has unlimited possibilities and the surety with which she used it would lead any one to believe her an artist of much more limited experience; no less surprising was her ease in acting. The compelling verve of her climax in the second act brought a burst of applause in the midst of the scene. Dr. Ray Moorehouse, as the Herald, was another whose debut in grand opera was even finer than those who have heard him in lighter things could have hoped; his voice was remarkably even in quality and carrying power.

Besides the conductor, another guest from Chicago added to the smoothness of the performance. Carl Cochems, as the King, was convincing, though a cold from which he was suffering makes any criticism seem unfair.

The Auditorium stage is too small for a chorus of over one hundred to move about with ease, and one must admire the stage management that trained an amateur chorus to a point of such fine control, aside from the fact that Stanley Avery had rehearsed with them until there were no hitches in the already mentioned remarkable ensemble. The climax at the end of the second act, with Stanley Avery at the organ augmenting the chorus and orchestra, was inspiring and compelling.

Surely there is not lack of grand opera material right here, and the herculean efforts of those responsible for the success of "Lohengrin" will doubtless be seconded by Minneapolis citizens.

### ORCHESTRA WELCOMED HOME

The Minneapolis Symphony Orchestra's return to its home city, after a triumphant tour in the South and East, was a joy when we listened to the program offered at the Auditorium on March 17, with Kathleen Parlow as violin soloist.

An American composer was given a place on the program, the overture to "Prince Hal," op. 31, by David Stanley Smith, assistant professor of musical theory at Yale University. This proved to be a rather pedantic composition, with just enough interesting spots to lift it to a possible hearing on a program of this kind.

The first symphony of Sibelius was given a fascinating reading, for this is just the kind of a composition that Emil Oberhoffer delights in, for he brings out all his reserve temperament and graceful ideas. Every movement was beautiful and was played with a deep understanding of the Russian color scheme.

A jump to the opposite extreme was made in closing the program with two new (to us) nocturnes by Debussy called "Nuages" and "Fetes." This is the first time that Mr. Oberhoffer has allowed an audience to leave with the softest possible music ringing in the ears. And though an innovation, it was a very pleasant one.

Miss Parlow played the Bruch G minor concerto with poise, finish and a beautiful tone. Her interpretation was convincing, and she is developing into a great artist. Unbounded enthusiasm greeted her and she responded with the ever lovely Bach aria on the G string, which showed her full vibrant tone even to better advantage than the concerto.

### "POP" CONCERT

The eighteenth popular program of Sunday, March 19, that the Minneapolis Symphony Orchestra has offered its patrons this season, brought delightful hopes of spring in the Goldmark overture, "In Spring," appearing on the popular programs for the first time. It was bewitchingly played and was fittingly followed by the "Angelus," from the third symphony of Hadley, in which the chimes placed off the stage gave the completely beautiful effect that the composer strove for in the sound of church bells resounding through the woods. In this, too, the cello theme was beautifully played.

Another new number to the audience was the ballet suite by Borodin from "Prince Igor." Mr. Oberhoffer's choice of such a number is well explained when one hears how temperamentally he interprets it; many are slow to like such decidedly Russian-Oriental music, but once its fascination is felt it gains a surprising hold on one. The program was opened with Moszkowski's charming "March of the Dwarfs," from the ballet "Laurin," while Grieg's touching little masterpieces, "Heart's Wounds" and "Spring," were the contrasting number before the closing symphonic poem, "The River Moldau," by Smetana, always delightful and always a favorite. As at the first Friday evening concert after the orchestra's return from its Eastern and Southern tour, this first popular concert was the occasion for another ovation to Mr. Oberhoffer and his men.

It would seem hard for so popular a cellist as Cornelius van Vliet to gain in popularity, but this seems to be the difficult feat which Mr. van Vliet accomplishes each time he appears. On this occasion his selection was the variations on a rococo theme by Tchaikowsky; in the hands of a less gifted cellist these variations would sound hopelessly uninteresting because the average cellist would be too over-

whelmed with their difficulties to get out what little real music there is in them, but they became delightful in the hands of Mr. van Vliet, seconded by the orchestra's delicately played accompaniment. An insistent encore brought forth the enchanting little "Orientale," by Cui.

### THURSDAY MUSICAL CHORAL CLUB

The Thursday Musical Choral Club gave its second concert of the season on March 16 at the auditorium of the Minneapolis School of Music, under the direction of H. S. Woodruff. The Chaminade Quartet (ladies) were as-



ESTHER OSBORN.

sisted by Louise Lupien and Ruby Stone, accompanists. The club has made great progress under Mr. Woodruff's skillful baton, and the club is to be congratulated on the careful, conscientious studying done.

The University of Minnesota Symphony Orchestra, made up of forty young students, gave a very creditable performance of Beethoven's first symphony. The studious Donald Ferguson directed, and the result was artistic. This organization was headed by Carlyle Scott, dean of the music department, and much credit should be given him as well as Mr. Ferguson. Floyd Lyle is the concertmaster. The prelude to "Lohengrin" was well played. The soloist was Grace Irene Nelson, whose pure soprano voice was heard to good effect in two "Sea Pictures," by Elgar, and Harriet Ware's song waltz, "Sunlight," the latter having a fine orchestration by Donald Ferguson. RUTH ANDERSON.

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## THE WOMAN'S MUSIC CLUB OF LIMA, OHIO

### The Story of an Organization's Steady Growth

Plans are being consummated to make the season 1916-1917 memorable in the annals of the Woman's Music Club of Lima, Ohio. With a membership reaching almost 1,000, the club will celebrate its silver anniversary the coming season. One of the two founders of the club in 1891, Mrs. William L. Mackenzie, will be president and in charge of the arrangements for the anniversary year. All indications point to the best year in the history of the club, the organization, which now consists of forty active members, thirty students, and associates running into the hundreds, with members from twenty surrounding towns, being the second largest music club in Ohio, and one of the largest in the country.

The arrangements for next season are most interesting. Usually each season opens with an afternoon recital by members followed by a tea of all active, student and associate members. The coming season will begin a little earlier than usual, with a garden party for all the members, given by the president at the old Mackenzie homestead, West Market street, with outside musical talent. The only other social event of the year is the annual luncheon given in April for the active members only.

Next year there will be ten or twelve afternoon recitals given by the active members and one student recital and four artists' concerts, one of which will be the usual symphony, with the addition of a prominent soloist. All active, student and associate members are privileged to attend all of these and nominal charges are made for guests of members.

The Woman's Music Club is doing much for music in Lima and vicinity and its influence has been felt in all of the surrounding towns. It is interesting to note the development of this club from one organized with the intention of having its meetings at the homes of its members to a club whose meetings have outgrown every auditorium in Lima.

Twenty-five years ago this year, two Lima women, Mrs. James O. Ohler and Mrs. William L. Mackenzie, desiring some incentive for keeping up their musical activities, in spite of all absorbing household cares and homemaking, planned a music club to be composed of a coterie of congenial women, who, like themselves, wanted some excuse for keeping up their music. Their plan was to meet at the homes, give a program, invite a few guests, serve refreshment, each meeting being a social affair as well as musical. The next day, the two enthusiasts with horse and carriage drove from home to home, where talent was lying dormant, proposed their plan, and as a result the Sappho Club was organized, the first meeting taking place at the home of Mrs. George Southard. All of the charter members were present, who were: Mrs. W. A. Campbell, Mrs. Chesbro, Mrs. L. H. Kibby, Mrs. S. S. Wheeler, Mrs. C. H. Cole, Mrs. Merton Sealts, Mrs. R. D. Kahle, Mrs. David Bell, Mrs. Calvin McCullough, Emma Mitchell Decker, Mrs. Claude Ralston Mitchell, Mrs. Balliett, Mrs. Truesdale, Mrs. E. V. Wells, Mrs. A. F. Wheeler, Mrs. Marshall Thompson, Mrs. W. L. Porter, Mrs. R. J. Thomson, Mrs. Frank Holmes, Mrs. Elgood Lufkin, Mrs. George Myers, Mrs. A. T. McDonel, Mrs. Ira Longworth, Mrs. A. C. Reichelderger, Mrs. Luah Butler, Mrs. Harley and Mrs. William Lowe.

The account of the meeting and program of this first meeting is interesting, in view of subsequent events, and herewith is reproduced:

#### A MUSICAL

October 22, 1891

Lima at a day not far distant could hardly have been said to be a very literary town; today she is probably ahead of many cities of larger growth, and one is led to believe that in music she is still ahead, as ways and means are not left undone to make it so.

The Sappho Club, a new musical organization, composed of some of the city's best talent, held its first afternoon on Thursday at Mrs. George Southard's.

In point of interest, it was in every way a success. Its object, the study of music, not only by professionals but amateurs, who will endeavor to take up their music in earnest, to these many years, by studying the best composers twice during the month—and thus be able to revive some of their "lost chords."

The program was good and consisted of eight numbers:  
Instrumental duet, March Militaire.....Schubert  
Mrs. S. S. Wheeler and Mrs. Alex. MacDonald.

Vocal solo, Rondo Capriccioso.....Mendelssohn  
Mrs. Southard.

Paper, Mendelssohn  
Mrs. G. W. Myers.

Vocal duet, Home to Our Mountains.....Verdi  
Mrs. Ohler and Mrs. Reichelderger.

Piano solo, Song Without Words.....Mendelssohn  
Mrs. Chesbro.

Vocal solo, The Ferry to Shadow Town,  
Mrs. Balliett.

Venetian Barcarole.....Mendelssohn  
Mrs. Butler.

After the program, Mrs. Southard, assisted by her maid, passed throughout the pretty parlors dainty cups of chocolate, tea and wafers, which made the afternoon a very sociable as well as musical one.

The first year's work closed with an open meeting and a most elaborate affair at the home of Mrs. Ohler, to which the husbands were invited, a special program having been prepared. For fourteen years, from 1891 to 1905, this same plan of having biweekly meetings and one evening musical was carried out. In 1905 it was decided, following the suggestion of Mrs. W. L. Mackenzie, that the club should try to advance its scope of unselfishness and pursue broader lines, this to be accomplished by means of an associate membership and dues, thereby enabling the club to have money sufficient to present at least one artist-recital during the year. This was a critical time in the club's history and meant radical changes, but all selfish interests were laid aside. A new constitution was adopted and the broader name of the Woman's Music Club was taken. The year 1905-1906 was the most trying one in the history of the club, and some of the incidents of the year were most amusing. With twenty-five associate members, besides thirty active members and no place but the homes to meet in, many of them not large enough, and among those who own spacious homes it was hard for the president to find hostesses ready for a certain day, all this was a problem.

The next year brought a great change in the club and started it toward its goal. The club meetings took place in the Whitley & Currier music rooms. A student membership was adopted and the general membership so increased that at the beginning of the next season, 1907-1908, the associate membership was five times the original number and the meeting place was the public library. The next year the club had outgrown the library and the Masonic Temple ballroom was selected for the meetings. Financial returns were making it possible to bring artists, such as Cecil Fanning, baritone; the Olive Meade Quartet, Hans Richard, Bruno Steindel, Mrs. Chilson Ohrman, David Bispham and many others. The club, long ago, outgrew the Masonic ballroom, and again the Elk's Home, and now the large meetings are held in the Memorial Hall, and the problem of housing can only be solved by an auditorium built especially for the club, either by themselves or by a general woman's club.

The season of 1915-1916, under the able presidency of Mrs. Ira Longworth, has been the most successful in its history. The afternoon recitals have been above the average and the artists' concerts have introduced Florence Hinkle, Francis Macmillan and the Cincinnati Symphony, while the fourth and last one will take place on April 4, when the program will be furnished by a quartet composed of Dan Beddoe, Wilfred Glenn, Maria Stafford and Marie Morrissey.

#### "Civic Orchestral Concerts"

A permanent institution, to be known as the "Civic Orchestral Concerts," is to be established, for the purpose of giving during next summer and subsequent summers a series of twenty concerts of music by the great composers, at prices ranging from 10 to 50 cents.

A self formed committee, consisting of William D. Baldwin, Mrs. William K. Vanderbilt, Otto H. Kahn, Arthur Farwell, Lillian D. Wald and Martha Maynard, secretary, has undertaken the organization of the project.

It is proposed to obtain the subscription of a guarantee fund to insure these productions, although it is believed from past results that the undertaking will become nearly, if not entirely, self sustaining. During the summer of 1915 ten such concerts were given in Madison Square Garden, and were all attended by audiences ranging from 3,000 to 5,000 persons.

DAVENPORT, IA.—The Apollo Glee Club prepared an interesting program to be given in St. John's M. E. Church, with the assistance of Esther Malmrose, soprano; Edwin Johnson, baritone; and Faye Hough McCarthy, reader. The numbers chosen represented German, French, Norse and American composers.

PEORIA, ILL.—In a concert under the auspices of the Amateur Musical Club, Della Thal, pianist, and Gustav Holmquist, basso, gave pleasure to a large and enthusiastic audience.





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There are only two causes for all literal mistakes in music—inattention and ignorance.

Technic is wealth. Wealth should not be ruthlessly or aimlessly spent.

If you are lacking in self confidence before playing for others, your listeners will only feel for you instead of with you—the latter being the only legitimate kind of sympathy in music.

Many so called artists are only artisans.

The idealists are the only true realists.

An artist is one who is truly wedded to his art and his muse—holy matrimony, as it were—none of your "mariages de convenience."

Until equal suffrage is granted in all of the United States women may still find solace and abundant opportunity for "self expression," self development and self assertion in piano playing. No law prohibits this.

### Two of S. C. Yon's Artist-Pupils to Appear at Hotel St. George, Brooklyn

Olive Carey Owens, soprano, and Julia V. Grilli, mezzo-soprano, two artist-pupils of S. Constantino Yon, will appear at Hotel St. George, Brooklyn, Friday morning, March 31, for the benefit of the Brooklyn Music School Settlement.

Their program will be as follows:

Berceuse .....	Gretchaninow
Train des Amours .....	Grieg
Romance .....	Debussy
Si les fleurs avaient des yeux .....	Massenet
Olive Carey Owens.	
Voi che Sapete .....	Mozart
Segreto .....	Tosti
Julia V. Grilli.	
Fior di Vaniglia .....	Signorini
O Bocca Dolorosa .....	Sibella
Olive Carey Owens.	
Pourquoi .....	Chaminade
The Bitterness of Love .....	Dunn
Dawn in the Desert .....	Ross
Julia V. Grilli.	
Morning Hymn .....	Henschel
Will o' the Wisp .....	Spross
The Star .....	Rogers
Olive Carey Owens.	
Mon coeur s'ouvre a ta voix, from Samson and Delilah ..	Saint-Saëns
Julia V. Grilli.	
Bird Song, from I Pagliacci .....	Leoncavallo
Olive Carey Owens.	
Duet from Madame Butterfly .....	Puccini
Misses Owens and Grilli.	

S. Constantino Yon will be at the piano.

### Dr. J. Fred Wolle Provides "An Intellectual Treat"

On Friday evening, March 10, Dr. J. Fred Wolle, the well known Bach exponent, gave a recital before a large audience of Harrisburg (Pa.) music lovers, presenting a program made up entirely of works by Bach.

Under the caption "Recital Charms Large Audience," and the subheadings, "Dr. Wolle, Leading Interpreter of Bach, Plays at Zion Lutheran Church" and "An Intellectual Treat," the Harrisburg Patriot said:

Harrisburg music lovers enjoyed a real treat last evening in the organ recital given by Dr. J. Fred Wolle at Zion Lutheran Church. Dr. Wolle is not only an organ virtuoso in the true meaning of the word, but he is also recognized as perhaps the leading interpreter of Bach in the world today. . . . The program last evening was exclusively Bach. . . . Last evening Dr. Wolle gave his hearers a delightful surprise in presenting to them Bach in a lighter mood and with such consummate skill that the audience was charmed.

The program was composed of the Goldberg air and thirty variations written originally for the now practically obsolete harpsichord with two keyboards and transcribed for the organ by Dr. Wolle.

For absolute clearness and accuracy in playing, for charming and delicate effects in registration and for pedal technic, Dr. Wolle's performance of last evening could not be surpassed, and eclipsed the most sanguine expectations. Dr. Wolle demonstrated without doubt that a Bach program in the hands of a master interpreter and a finished organist could be made a pleasurable as well as an intellectual treat.

After the concert Mr. and Mrs. Edwin J. Decevee entertained a large number of Harrisburg's prominent musicians

If your listeners admire you it is a sure sign that you have "worked hard." If they have received an important musical message you will only be an after thought—a secondary consideration—as you ought to be.

You cannot make a piano sound in tune when it is out of tune; a piano in tune will sound out of tune when you are out of tune.

A really great teacher is a tonic to his students. Many teachers are only poisons. They should be indicted and brought to justice as offenders of the pure food and drugs act.

In music, beauty is truth—in life, truth is beauty.

Music is not a dogma, nor a creed. It is a life. Live the musical life and don't teach a method.

No piano is too good for even the greatest of artists. How much more is this (or ought it be) true of beginners?

Because a person is music loving or artistically inclined is no absolute proof of his ability to make music; but everybody who makes music must be music loving and artistically inclined.

in honor of Dr. and Mrs. Wolle. There was an informal musical program given by Mrs. Roy J. Cox, soprano; George Sutton, baritone, and Charles Mackey, pianist.

### Chapman Directing Tour of Criterion Quartet

What Portland and Lewiston (Me.) papers said about the Criterion Quartet, which is composed of John Young, tenor; Horatio Rench, tenor; George Reardon, baritone, and Donald Chalmers, bass, may be seen from the appended:

The Criterion quartet of New York was no less popular in Lewiston than in the other Maine cities it has visited. It is the very acme of male quartet excellence. Each man is an accomplished vocalist. The four voices are beautifully blended into a rich, harmonious whole. Beautiful phrasing, fine modulation and expression distinguished their work in every number. Especially effective was Mr. Chapman's "Dreamland," and for the encore the piece was repeated with Director Chapman at the piano. . . . A Scotch song, with bagpipe accompaniment, original with the quartet, which made a big hit and was repeated.

Noticeable in this quartet was the splendid basso, Donald Chalmers. Rarely does one hear a bass of such appealing quality, flexibility and control. Its strength is combined with mellowness to an unusual degree. All the robust virility of the blacksmith's calling was suggested in "The Song of Steel," and his singing of Huhn's "Invictus" was stirring and impressive. A second encore was demanded and "Exhortation" was an amusing imitation of a negro sermon.

Mr. Chalmers was undeniably a favorite and one Lewiston admirer an automobile enthusiast, promptly named him the "Chalmers Twelve."

John Young has a high tenor, which is also rich and soft. His solo, "Beloved It Is Morn," was beautifully sung. Owing to a cold, George Reardon, the fine baritone, was not heard alone, except in small solo parts. Horatio Rench, the second tenor, was substituted. With sweetness and tenderness he sang Tosti's "Parting" and for an encore, "I Love You Truly," by Bond.

The entire program was quite Chapmanesque in its happy mingling of the tuneful and understandable music with the classical, making it of distinct educational value. As usual Mr. Chapman's accompaniments were an interesting feature of the evening.—Lewiston Evening Journal.

The quartet met with the same warm reception it received at the last Maine Music Festival. John Young, Horatio Rench, George Reardon and Donald Chalmers, whether in solo or concerted numbers are satisfying beyond all question.

To the great delight of their hearers they gave a number of their humorous selections that pleased so exceedingly in October. These found immense favor and were repeated again and again.

Another delightful quartet selection was Mr. Chapman's "Dreamland," which they gave with a delicacy of phrase and beauty of tone that made it wonderfully effective. Mr. Chapman was at the piano for this and also conducted the choral numbers. . . . At the close comments on the beauty of the concert were heard on all sides, and many took occasion to congratulate Mr. Chapman for presenting such a treat to Portland music lovers.—Portland (Me.) Press.

MUSKOGEE, OKLA.—The Young People's Methodist Choral Club, under the direction of Dr. A. A. Luce, is preparing for production early in May the cantata, "Esther, the Beautiful Queen."

MOBILE, ALA.—The Drago Concert Band, George E. Drago, director, was engaged by the Carnival Association of that city for five concerts.



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**A SIMPLIFIED MUSIC NOTATION**

By David Swing Felter

[The following is an explanation of the "Chromatic Monoclef" Music Notation, mentioned in the MUSICAL

COURIER, issue of March 2, 1916, by the inventor, David Swing Felter, of Berkeley, Cal.—EDITOR'S NOTE.]

Most musicians admit that the present musical notation is unnecessarily complex and confusing to the sight reader, not only to the beginner, but to some extent for all performers. Many teachers have voiced the need of a more simplified staff, and some have specified that it should be chromatic, and consist of one clef only. Such is the "Chromatic Monoclef," besides being a horizontal picture of the piano and organ keyboards, as shown below, in a transcription of a portion of a Chopin cadenza:



All lines of the staff correspond to black keys of the piano and organ, and are grouped like them, in twos and threes. All spaces represent white keys, the space of double width between groups of lines providing positions for two notes.

To indicate exact register, in place of clef signs, all octaves of the piano keyboard are numbered from 1 up to 7, beginning at the lowest C. Thus, middle C begins octave 4. This furnishes a universal standard of corresponding pitch for all instruments and voices, and distinguishes the parts for various instruments in orchestral scores—a very desirable feature. These numerals, of course, change in the course of a composition, as passages run into higher or lower octaves, dispensing with the usual 8va, etc. Also, ledger lines are added in groups, when desired, and by their grouping are read at a glance.

Another of its advantages is that of simplifying transposition without thinking of signatures and accidentals, by raising or lowering each note the exact number of chromatic degrees desired, as measured by the eye on the chromatic staff. This feature also especially aids the singer, in measuring chromatic intervals correctly, by actual distance between lines and spaces on which notes are written, and is admirably adapted to the "permanent do" system.

In giving a permanent line or space to each of the twelve semitones of the chromatic scale is especially appropriate for the modern chromatic tendencies in compositions, the scale of six whole tones, and others. Also, it permits one to perform on all "tempered scale" instruments without the necessity of remembering key signatures or distinguishing accidentals in any way.

It is but the logical development on to the printed page of the idea embodied in the tuning of John Sebastian Bach's "well tempered clavier," which has been such a boon to the musical world, even at the sacrifice of some of the finer distinctions for the sake of more practical simplicity. Yet no such sacrifice is necessarily involved in the staff of the "Chromatic Monoclef," for all these distinctions would be apparent for those students of harmony and users of the "true scale" by the symbols now used, but made smaller in size, and probably omitted in "tempered scale" music.

Chromatic music of the twentieth century in the diatonic staff of the twelfth century sometimes reminds us of new wine bursting old wineskins, or a new patch on an old garment. We want simplicity and directness, and we owe it to the children of this and future generations to supply them with the best, no matter what may have been the errors of our ancestors.

A great change is needed from this twelfth century archaic staff for the greater demands of the twentieth century chromatic developments in composition. We see this need on every hand.

First, the great and increasing number of music lovers, who, instead of taking lessons from music teachers, are forced, by lack of time and the pressure of other duties,

to have recourse to mechanical, self playing instruments. With a simplified notation, many thousands who are engaged in business or other duties would be attracted to personal study, and the performing on some instrument, under the guidance of teachers. But if such a system is not provided for them, the tendency in the future will be still farther away from study, in the direction of self playing instruments. Such is the handwriting on the wall—the old diatonic staff is "found wanting."

Surely the present awkward and cumbersome system will not be used forever—there must come an improvement some day—and the sooner, the better. We have waited too long already.

Yet how should such a revolutionary change be introduced? It needs the cooperation of many teachers of beginners, with the publishers. Since it is not patentable in the United States on account of publicity given to a somewhat similar system in Europe a few years ago, by Busoni, it may be used by any publishers and teachers who desire, and it is hoped that this publicity will result in a serious study of its many advantages, by the teaching profession and publishers, and lead to their cooperation in its practical introduction, if that be found expedient by those who have at heart the interests of future generations of music lovers.

**ENDORSEMENTS**

Berkeley, Cal., July 18, 1915.

My Dear Mr. Felter—I have read with great care your circular in reference to the "Chromatic Monoclef System of Music Notation." There can be no question but that our present system of different clefs, signatures and accidentals is awkward in the extreme. There is much time wasted on the part of the student in learning to read properly and to correctly apply the various indications in our complicated system of musical notation.

An improvement will certainly be a boon. . . . With the young at the beginning it makes no difference to them what system is adopted and yours is undoubtedly the easier.

I wish you success with the "Chromatic Monoclef" system, and trust that you will be able to conquer the difficulties of its introduction. Believe me,

Yours very truly,

ERNEST R. KROEGER.

Redfern Mason in San Francisco Examiner: "Of curious and practical interest at the convention will be David Swing Felter's exposition of his new "Chromatic Monoclef" system of musical notation. Mr. Felter has had all too much need to practise the virtue of patience, but he has something substantial to offer. Mr. Felter's system, I have good reason for believing, is both reasonable and revolutionary."

31 York Terrace, Corey Hill, Brookline, Mass.

November 13, 1915.

My Dear Mr. Felter—My teachers were all very enthusiastic over your lecture before them, and they, as well as myself, were deeply interested in your new system of notation.

I can see that the natural dislike to change may hinder you in promoting this new notation, but it is so sensible and so clear that I think ultimately it will have to be accepted, and I shall watch your progress with the greatest possible interest.

If at any time I can be of any assistance to you, I shall be only too glad.

Very sincerely yours,

EVELYN FLETCHER COPP.

**S. Wesley Sears a Brilliant Organist  
 and a Thorough Musician**

S. Wesley Sears, who is prominently identified with the musical life of Philadelphia, studied the organ for many years, receiving his training with Minton Pyne and Charles M. Widor. He was prepared for the Royal College of Organists, London, and presented by Sir Frederick Bridge, organist of Westminster Abbey; he is also a member of the American Guild of Organists. As the Philadelphia Item says, "S. Wesley Sears is one of Philadelphia's most accomplished organists," and his recitals there are events which attract the interested attention of music lovers.

In the Huntingdon (Pa.) Daily New Era Mr. Sears is spoken of as "The master hand—without exception the finest concert organist ever heard in Huntingdon." Other papers speak of his "wonderful mastery of the pipe organ," of his "masterly touch," his "fine musical qualities," his "brilliant interpretations," his "musical skill and exceptional technic," etc. These are the expressions of approval which follow his every appearance, and the words of praise are well merited.

SAVANNAH, GA.—On the last evening of February the Philharmonic Club of this city, an organization consisting entirely of women's voices, gave a concert in the Lawton Memorial for the benefit of the Associated Charities. The Philharmonic Club is under the direction of A. B. Jennings, Jr.



## BOICE STUDIO ITEMS

## Mrs. Henry Smock Boice's Studio Activities Great—Her Pupils Sing Constantly

Effie May Pooler, soprano from Maine, is studying with Mrs. Henry Smock Boice, and at present is specially preparing a recital program to be given by her in her native city in Maine whence she returns in April. The fair young singer was recently heard at the studio, singing Rogers' "The Star" and Spross' "The Awakening." The first thing noted was the distinct enunciation, the next the perfectly



THE BOICE STUDIO,  
In "The Coronet," 57 West Fifty-eighth street, New York.

free vocal emission and ease of singing, and finally the style, that which makes success with the audience; all this was prominent. High A flats and two high B flats in the songs were of beautiful clearness. Some of the same remarks might rightly be utilized in connection with the equally enjoyable singing of Cornelia Hoelzel, who, in "Vissi d'Arte," made a distinct impression on the listener, one of spontaneous singing, coupled with natural beauty of voice. Both singers, too, look well as they sing, and all this counts, and is the product of the Boice principles of vocal production.

The week previous Mrs. Flint gave a well attended lecture at the Boice studios, talking on "The Metropolitan Opera House Behind the Scenes." She showed thorough familiarity with the subject, having evidently been given every facility by the management, and told her hearers things of which they never dreamed. She said that practically two dozen men owned the opera house, which was the largest in the world, and the only one owned by private capital. The conductor is now supreme, whereas only a few years ago the prima donna was the boss. Following over a year's preparation "Boris Godunoff" was finally put on, and has so far been given twenty-two times. "Cyrano" was given three times, and "the most dreary failure of all operas was Horatio Parker's 'Mona.' It is a gamble to produce any new opera. The changes of cast are sometimes annoying, owing to illness, etc." All this and much more she told her hearers, who owed it to Mrs. Boice that they were able to hear her.

## Caroline Hudson-Alexander in Bridgeport

On February 28, Caroline Hudson-Alexander made her second appearance in Bridgeport, Conn., and in the words of the Telegram of that city, "deepened the very favorable impression she created at her previous appearance.

"And while she distinguished herself with the Bridgeport Oratorio Society," the writer goes on to say, "she never had quite the opportunity to display her colossal gifts as she did last evening. The recital was given under the auspices of the Bridgeport Oratorio Society. The audience was most appreciative of the soprano's singing, repetitions and encores being numerous.

"Mme. Alexander's voice is powerful, of unusual volume for so high a soprano, of wonderful clarity and pleasing quality. She sang her whole program gloriously and with that limpid and fresh quality which is always a joy to the listener. She sang with the ease of one whose voice is at instant command and without undue physical effort. Taste and accurate diction were features of her singing."

## Marshall Kernochan's Compositions Sung and Played

At the Wanamaker Auditorium, New York, March 27, songs for soprano, alto, tenor and baritone were sung, and the prelude from the cantata, "The Foolish Virgins," was played on the organ by Mr. Russell, the following artists taking part in this novel concert of works by an American composer: Idelle Patterson, soprano; Jean Cooper, contralto; George Harris, Jr., tenor; Robert Hamilton, baritone, and Alexander Russell, organ.

Mr. Kernochan is known as one of the leading American composers whose works have been performed by various prominent choral organizations, including the Musical Art Society of East Orange, N. J. Among the singers who have sung Mr. Kernochan's songs are Maggie Teyte (Chi-

cago Opera), Margaret Namara, Alice Preston, Nina Dimitrieff, Mrs. Frank King Clark, Lucy Gates, Idelle Patterson, Paul Dufault, Franklin Riker, Tom Dobson, George Harris, Jean Vincent Cooper, Robert Hamilton, Cecil Fanning, Morton Adkins, Frances Rogers, Sidney Biden, Clarence Whitehill (Metropolitan Opera), Oscar Seagle, Frederick Weld and Hugh Allen.

A detailed review of this concert will appear in the April 6 issue of the MUSICAL COURIER.

## NIKOLAI SOKOLOFF "A BORN CONDUCTOR"

San Francisco Accords Russian Violinist Enthusiastic Welcome

An interesting story is told by Ernest J. Hopkins, in the San Francisco Bulletin, concerning the selection of Nikolai Sokoloff, the Russian violinist, as the conductor of the People's Philharmonic Orchestra. It follows:

The Philharmonic is unique in that its conductor is not called by the directors and imposed upon the men. It was decided on the death of Herman Perlet that no conductor should be signed who was not the unanimous choice of the men themselves.

That is why the matter has been hanging fire for so many weeks. It took time to winnow the grain heap.

The matter got down to Sokoloff and one or two others. And it was here that the sporting proposition—I think a proposal unique in orchestral annals—was made to Sokoloff by the Philharmonic committee.

## A MUSICAL BET.

"Let's have a test rehearsal," they said. "We'll assemble the men; but they will have to be paid for their time. Now, if your conducting wins you the position of conductor by vote of the men themselves the Philharmonic will stand the expense of the rehearsal. If not, you pay."

Sokoloff has a sense of humor. Also, for many years he has been studying and working solely with a view to becoming a conductor whenever the chance offered. This seemed like a chance.

"I'll take the risk," said Sokoloff.

## MEN CHEER HIM.

The rehearsal was held at the Dreamland Rink. He put them through the "Freischütz" overture with good results; then came the Tchaikowsky "Symphony Pathétique." This was the piece that won the bet for Sokoloff.

At its conclusion the men in the orchestra dropped their instruments on their knees and with one accord broke out into applause and cheering.

The remainder of the program consisted of the "Peer Gynt" suite of Grieg, the waltz from Strauss' "Rosenkavalier" and Tchaikowsky's "Marche Slave." But the "Pathétique" had decided the thing already. After a minute's perfunctory meeting the directors on the spot asked Sokoloff to become conductor of the orchestra, and he accepted.

Sokoloff has been leader of the Innisfail Quartet here for the past year. He played in the Boston Symphony for three years, then was concertmaster of the Russian Symphony. In Paris he studied orchestration under Vincent d'Indy. He will direct an orchestra which includes many of the finest musicians in the city. Emilio Merz, who ended the season as concertmaster of the Exposition Orchestra, will be concertmaster of the Philharmonic.

Regarding the first concert given by the orchestra, under the baton of the new conductor (a report of which appeared in last week's issue of the MUSICAL COURIER), the San Francisco Chronicle said in part as follows:

There's one thing we love about San Francisco—right or wrong she knows her own mind. The imposition on her of foreign or distant notions is difficult. What she likes, she takes to her heart, regardless of any consideration, save her own affections. That's why there have been several "discoveries" made by San Francisco. The prelude, then, relates to a new discovery which San Francisco made last night. She put the laurel wreath upon the brow of a new conductor, and took him to her heart in fine and hearty love. Nikolai Sokoloff is the young man's name, and though unknown to fame as an orchestral director, and without the approbation thus far of the "music centers of Europe," San Francisco, last night at Dreamland Rink assembled, pronounced him great, cheered him, thrilled with him and gave him the benefit of her unqualified indorsement.

It was a delightful unceremonious ceremonial, and I was glad I was there as one of the incense burners.

I have already said that the success of the director was unqualified. It was not entirely determinate, however, for we shall not know all about this young man's genius with the baton until he undertakes the direction of some new and hitherto unheard work. I mean that the numbers played last night disclose him as an inspirational, vigorous and impassioned director, with powers of command such as men are born with or never have; but it remains for a future concert to prove that Sokoloff has the vision of a creator which great conductors—a rare few—possess.

That he knows Tchaikowsky's sixth symphony and feels every measure of it was demonstrated last night in one of the very finest interpretations of the work we have ever heard. It was nothing short of superb. The tumult of tone in the allegro movement and the suppression of volume in the adagio alike proclaimed him the captain of his and his players' musical souls. Firmer control it is impossible to imagine.

The "Peer Gynt" suite, and particularly "Anitra's Dance" and "The Hall of the Mountain King," therein were eloquent with the same reassurance, and indeed in the latter number there was the evidence that Sokoloff has creative skill as a conductor, for he made it absolutely new, with an interpretation imposed on its familiar measures which renewed their freshness and vigor.

## MARCH IS WELL PLAYED

The "March Slav" of Tchaikowsky was another work to which Sokoloff brought a spirit of newness, and I liked especially his verve and fire, which in this work made it almost blood curdling in vehemence and passion.

But, for last night, the event was the debut of Nikolai Sokoloff as conductor. It was accomplished with real splendor. We say he's great. The world will say so, too, in time.

## LEGINSKA A CHAPMAN ARTIST

## Director of Maine Music Festivals Present Brilliant Pianist in That State

William Rogers Chapman, director of the Maine Music Festivals, is at present in that State on his annual spring tour. Ethel Leginska, the pianist, whose triumphs in this country have been many, is one of the artists Mr. Chapman is presenting this spring, and a measure of her success may be judged from the excerpts from Lewiston and Portland papers, which are appended:

Tone, piano tone, of a speaking moving quality wholly unlike that of any artist heard in Portland in years, is the superlative charm of Ethel Leginska's playing and in the City Hall last evening, when she appeared in there under the direction of William Rogers Chapman, she held her audience captive by this extraordinary power.

When she touches the keys, there is instant response to her will. The tones become conscious, in them there is feeling, life, character. Even the most unobserving is awed by the rolling splendor of her left hand and the feathery lightness of her right. The musician simply lives, thinks and revels in the wondrous performances unfolding before him.

Tone of a beauty indescribable and technic that knows no limits. These are possessed by Ethel Leginska.—Portland Press.

But the tiny lady is a veritable Titan at the piano. Wonderful, almost incredible strength and an electrifying vitality are hers. There is a certain fascination, due no less to her vivid personality than to her playing. Her style recalls to old concert goers the Paderewski of earlier days. There is the same rippling, purring flow of melody, the same climaxes that dazzle with their brilliancy and daring effects that leave the listener almost breathless. For little Miss Leginska is, at times, almost spectacular if one could apply the word to musical achievement.

It is the tremendous technic, rather than the interpretative power, that arrests and amazes; a technic so perfected that it seems nothing short of magic and makes the most difficult pianistic feats not only possible, but easy and into every composition she puts her own dynamic forcefulness and temperament.—Lewiston Evening Journal.

LEAVENWORTH, KAN.—The Leavenworth Musical Club presented Carl Adolph Preyer, pianist, in a homecoming recital. In addition to Bach, Beethoven, Schumann, Chopin, Liszt and Debussy, Mr. Preyer played five of his own compositions.

LEAKESVILLE, MISS.—The annual musicale of the Green County Public Schools was held here under the direction of Mmes. Lillian Horner and L. H. Thomson. Mrs. Horner has charge of the music in the Leakesville School.

SAVANNAH, GA.—The choir boys of the Sacred Heart Church prepared an operetta, "The Bogus School Inspector," which had two hearings. The proceeds were for the church debt fund.

WAYNESBORO, MISS.—At a meeting of the Fort-nightly Club, held with Mrs. J. C. Rush, an interesting program was given.

What better proof of the genuine success, artistic and financial, of any artist than repeat dates?

## America's Own Master Pianist

has just been reengaged by the BOSTON SYMPHONY ORCHESTRA for a pair of concerts in Boston also for two other cities with the B. S. O.

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Schelling uses the Steinway.

## THE CLAUQUE IN DANGER

Young Italian Tenor Rebels Against Its Demands—Test Case at Milan

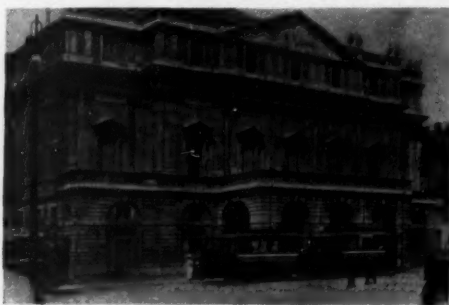
Milan, March 3, 1916.

A determined campaign has just been commenced in Milan to put an end to the claue. For years this institution has been all powerful in Italy, exacting its toll from all alike, but at last it looks as though it might meet with its deserts.

The campaign is the result of a very courageous denunciation by the celebrated young Italian tenor, Tito Schipa. Schipa has been singing at the present season at La Scala in "Il Principe Igor" and "Manon" of Massenet. A couple of weeks ago he succeeded Bonci as the Chevalier Des Grieux in "Manon," and when approached by the claue, according to the usual custom, he refused to pay toll. He was warned that the consequences might be disagreeable, but Schipa is one of the most popular tenors in Italy at present, and felt that he could do without their as-

sistance; so he stoutly refused to disburse, thus exposing himself to hostility in the theatre. On the night of his first appearance in "Manon" he had the doubtful satisfaction of knowing that the clauequers were grouped about in different parts of the theatre, intent on doing him whatever harm lay in their power. But he braved it out and sang. During the first act of the opera the interruptions were frequent, and Rosina Storchie, who was the Manon, could see that the tenor was very agitated. After the act an appeal was made to Mingardi, the impresario of La Scala, who found some means of remonstrating with the principal clauequers. His words had good effect and for a while silence reigned in the theatre. Soon, however, they were at their work again, this time changing their tactics, and instead of growling and protesting, expressed themselves in vociferous and exaggerated applause at moments which called for no applause at all, thus discomforting the poor tenor more than ever.

The next day Schipa went to the police and denounced the claue. An inquiry was instantly set afoot, resulting



LA SCALA, MILAN.

in several people being summoned to the questura, and lots of interesting matter has come to light. Many of the most prominent Italian singers, including those at present singing at the two seasons of La Scala and Dal Verme, have been interrogated, and, following the example of their colleague, Schipa, have spoken freely of the demands made on them by the claue.

The claue goes to work in various ways. There is a positive and a negative claue. The artist who submits to the imposition pays a fee, and besides gives a certain number of tickets for the theatre to be distributed gratis. These, however, are very often sold. Then the artist receives an established amount of applause. There is a regular tariff. Applause upon entrance on to the stage costs so much; a few "bravos"—the most sincere expression of appreciation in Italy—costs much more; and there are also prices fixed for curtain calls, encores, etc. The artists are charged in proportion to their standing. The singer who does not pay gets no applause. He might possibly be whistled—the most sincere expression of depreciation in Italy—but this is very rare. In fact, the clauequers act with great prudence. In a thousand ways they show an excellent knowledge of the psychology of the public and especially of the singers. They generally express their disapproval in applause out of place, tempestuous enthusiasm just when a singer has barely commenced a beautiful diminuendo and interruptions of a similar nature which serve to upset the singer.

From investigations by the police it has been learned that the claue is a company, and that out of the two present seasons of opera in Milan they have so far cleared from 50,000 to 60,000 francs, without counting the money obtained by grafting in tickets. The investigations are continuing and the trial of the case is awaited with extraordinary interest.

CHARLES COWEN.

### Edouard and Gaston Dethier Filling Many Important Engagements

Edouard Dethier, the violinist, assisted Daniel Gregory Mason at a lecture-recital given at the Staten Island Academy, St. George, S. I., on March 16. Other engagements which he will fill within the next fortnight include a sonata program at Columbia University on April 1, in which he will be associated with his brother Gaston Dethier, the pianist. On April 8, Mr. Dethier will assist Pablo Casals and Susan Metcalfe (Mrs. Casals) in the joint recital which they are to give in Aeolian Hall.

Gaston Dethier has been engaged for a series of three organ recitals in Detroit on April 26 and 27.

## ANNA CASE APPEARS AS SOLOIST WITH ST. LOUIS ORCHESTRA

Soprano Greatly Pleases Her Audience by Art and Personality  
—Friedberg Gives Piano Recital

St. Louis, Mo., March 24, 1916.

In commemoration of Shakespeare's death and as an introduction to the local Shakespeare centenary to be given on Art Hill June 4-11, the final program March 17 and 18 by the St. Louis Symphony Orchestra for this season was devoted to compositions inspired by his dramas and lyrics. Anna Case, the Metropolitan Opera soprano, sang Gounod's waltz song, "Non Destarmi," from "Romeo and Juliet," and a group of songs comprising Schubert's "Who Is Sylvia?" Manney's "Orpheus With His Lute," and Bishop's "Lo! Hear the Gentle Lark." Miss Case has a beautiful voice and bewitching personality. She pleased her audience immensely and had to respond to two encores.

CARL FRIEDBERG AT PRINCIPAL ACADEMY

One of the finest piano recitals ever listened to by the writer was given by Carl Friedberg at the Principia Academy Friday evening, March 17. Mr. Friedberg performed fifteen numbers and two extras, ranging from the old masters to the ultra modern. His Beethoven bagatelles and rondo, op. 129, were delightful. The Brahms rhapsody in E flat major was exquisitely performed, but the piece de resistance was the Schumann symphonic etudes, which more than ever brought out his lovely phrasing, delicate pianissimo, technic, pedal manipulation and interpretation.

SCENES FROM "SONG OF HIAWATHA"

Scenes from "The Song of Hiawatha," by Longfellow, arranged for soprano, tenor and baritone solos and chorus by S. Coleridge-Taylor, was given Tuesday evening, March 21, at Sheldon Memorial Hall under the local management of Elizabeth Cueny, the music being under the direction of Stella Kellogg Haines. It is unusual in St. Louis to see a woman conduct a chorus, and Mrs. Haines honored her sex. The splendid chorus consisted of ten women and eight men, each belonging to some church choir.

MAY BIRDIE DITZLER.

### Testimonial Benefit at Schenectady for Widow of J. Bert Curley

J. Bert Curley, the well known organist and music teacher of Schenectady, N. Y., was an important figure, not only in the city where he spent so many years of his active musical life, but also as a musician whose influence was for the best in all that appertained to his art. His sudden death on March 13 made it necessary to cancel the engagement of the Russian Symphony Orchestra, which was to have appeared in Schenectady during May.

The Festival Association of Schenectady has made arrangements to give a performance of "Aida" as a testimonial to the eminent services of the late J. Bert Curley. The proceeds of the performance will be given to the widow of the deceased organist, and a number of his friends have offered their hearty co-operation to make the "Aida" performance a financial as well as an artistic success. Alfred Hallam, of Saratoga, well known as director of music at Chautauqua, has consented to direct the performance.

### New York Recital by Paderewski

Saturday afternoon, March 25, Ignace Paderewski gave a recital at Carnegie Hall, New York, and as is usual when Mr. Paderewski plays, the hall was crowded to the doors. He performed "The Waldstein" sonata of Beethoven, the Schubert variations on a melody from "Rosamunde," a group of Chopin pieces, Liszt's sonata in B minor, and the C major study and valse caprice by Rubinstein. All of these compositions have already been played by Mr. Paderewski in New York, some of them many times. There is nothing new to be said of his playing. All the old wonderful beauty and charm was there in the singing passages and the fury and confusion in the loud ones. It is needless to say that the audience displayed the usual enthusiasm of a Paderewski audience and there was insistence upon many extra numbers.

BIRMINGHAM, ALA.—Under the auspices of the Wednesday Morning Music Club of this city a concert was recently given by the Arion Club at Howard College. Rienzi Thomas conducted the Arion Club, and much good music was performed for the pleasure and benefit of the large audience.

MONTGOMERY, ALA.—Traveling by automobiles, the symphony orchestra conducted by C. A. Hammond of this city went to Tallahassee recently to give a concert. The orchestra had the assistance of Teresa Wills, soprano, and Max Hellar, violinist.

## WALDORF-ASTORIA ORCHESTRA

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## PHILHARMONIC SOCIETY PLAYS AN ALL-WAGNER PROGRAM

Enthusiastic Audiences Attend Last Thursday Evening and  
Friday Afternoon Concerts of Season—Josef  
Stransky Conducts with Verve

Carnegie Hall, New York, was crowded to the doors at the two final Thursday evening and Friday afternoon concerts of the season given by the Philharmonic Society of New York under the direction of Josef Stransky on March 23 and 24. The reasons for the enthusiasm are not far to seek. To begin with, the Philharmonic Orchestra is one of the oldest musical organizations in America and one in which the New York public takes an especial pride. In the next place, Josef Stransky is unquestionably very popular with the music lovers of the metropolis and its environs. Finally, the program, consisting entirely of the most attractive excerpts from Wagner's music dramas, was bound to appeal to amateur and professional alike. The Philharmonic Orchestra never sounds better than in the splendid works of Wagner and it is altogether superfluous to go into details concerning the performance of each selection on the program. Suffice it to say that Conductor Stransky interpreted the music with a great deal of sentiment and modification of tempo. He was evidently performing a labor of love in conducting music that is familiar but not stale to every one in the hall. There were frequent outbursts of applause, both conductor and orchestra being compelled to acknowledge the hearty enthusiasm from all parts of the concert room.

The complete program was as follows: Overture, "Flying Dutchman"; prelude, "Lohengrin"; "Entrance of the Gods into Walhalla," from "Rheingold"; "Prelude and Liebestod," "Tristan und Isolde"; "Good Friday Spell," "Parsifal"; bacchanale, "Tannhäuser"; prelude to Act III, "Lohengrin"; "Waldweben," from "Siegfried"; prelude, "Meistersinger."

More than a word of praise is due the conductor for the admirable way he got sonority from the brass without blare. The tone was excellent and the playing fine.

## Anita Loew and Mary Carson Both to Give Recitals Same Day

There will be a double Music League program at the Princess Theatre on Sunday, April 2. In the afternoon Anita Loew will be heard at 3 o'clock in a song recital, including selections from Handel, Schubert, Schumann, Franz, Haile, Delibes, Charles Gilbert Spross, Max Heinrich and Mrs. H. H. A. Beach.

Mary Carson, another American soprano, will be heard in song recital at the same theatre on the evening of the same day. Her program will include: "La Nenia" ("Mefistofele"), by Boito; "Sonnet d'Amour," by Francis Thorne; "Printemps Mouveau," by Vidal; "Aime Moi," by Bemberg; "Je suis encor' tout étourdie" ("Manon"), by Massenet; "The Princess," "Ragna," and "With a Water Lily," by Grieg; "O Dieu Brahma," by Bizet; "Mi Chiamano Mimi," by Puccini; "Ogni Sabato," by Gordigiano; "Nissun lo Sa," by Vauuccini; "Long Ago, Sweetheart Mine," by MacDowell; "Acushla Machree," by Julian Edwards; "I Dreamed and Wept a-Dreaming," by A. Walter Kramer; "And This Is Love" and "I Wish That Little Dress Were Mine," by Justin Ring, and "Se Saran Rose," by Arditi.

## Herbert Dittler's Successful Appearance

Herbert Dittler, violinist, appeared as soloist at Clarence Dickinson's recital in the First Congregational Church, Jersey City, N. J., on Thursday afternoon, March 23. Mr. Dittler, who is fast coming to the forefront, scored a big success. He played "La Précieuse," Couperin; "Prezhiera," Martini; "Le Tambourin," Rameau; "The Bee," Schubert; and "Träumerei," Schumann.

Clarence Dickinson's selections were "Giles Farnaby's Dream"; "La Poule," Rameau; "Biblical Sonata," Kuhnau; "Capriccio on the Departure of His Beloved Brother," J. S. Bach; and andante from sonata in C major, Mozart.

On Sunday afternoon, March 26, Mr. Dittler appeared at the Players' Club, New York, on which occasion only compositions of Daniel Gregory Mason were performed. Mr. Dittler played sonata for violin and piano in G major, with the composer at the piano, as well as the violin part of a "Pastorale" for piano, violin and clarinet.

The other artists at this concert were George Harris, Jr., and Bernard Tuthill. Despite Mr. Dittler's large class

he has filled an unusual number of concert engagements, and is booked for concerts until June.

## Mrs. MacDowell Discusses Husband's Works for California Club

Redfern Mason, in his column, "In the Realm of Music," in the San Francisco Examiner of February 27, 1916, devotes considerable space to Mrs. Edward MacDowell, under this heading: "Mrs. Edward MacDowell Plays and Comments on Husband's Compositions—Widow of America's Greatest Composer Protests Against 'Sentimentalizing' of 'To a Wild Rose' and Kindred Works." This is a complete reprint of the article:

"What Nina Hagerup has done for Edvard Grieg, what Clara Wieck did for Robert Schumann, Mrs. Edward MacDowell is doing for the greatest of American musicians. Not only has she played his music, enriching music lovers with the authentic tradition of the way in which it should be played, but she has given practical expression to her husband's artistico-sociological ideal and founded a colony in New Hampshire where men of creative gifts—poets, artists, musicians—can do their work unimpeded by the soul deadening diurnalities which were so grievous a hindrance to the unfolding genius of Edward MacDowell himself.

"It is to the credit of the San Francisco Musical Club that its members have for years past contributed to the carrying into effect of the ideals for which Edward MacDowell lived and worked. Thanks to him, to his devoted wife and to the generous foresight of such clubs as the San Francisco Musical Club, it will be hardly possible henceforward for an American musician of genius to have to face the drudgery, the want and the academic blindness which made too many of MacDowell's years a period of suffering.

"On Thursday afternoon Mrs. MacDowell was the guest of the San Francisco Musical Club and she told us, with gratitude in her voice, how, since she was with us four years ago, the ideas then in germ, so to speak, have become a reality. The colony at Peterboro is today a reality, with its 400 acres of woodland, its sixteen studios, its home for men, its home for women, and its common club where all can dine together and meet socially when the day's work is done. What Mrs. MacDowell did not emphasize is the splendid fact that it is to the use of her own private means that this achievement is in a large measure due.

"Having talked to us, Mrs. MacDowell played for us. Instead of playing a single big work, like the 'Celtic Sonata,' she played four smaller numbers. She began with '1620'; she played 'In a German Wood'; she gave us 'Brer Rabbit,' and concluded with 'To a Wild Rose.' Her interpretation of this music is not merely authoritative; it is beautiful. Twenty years and more the mate and fellow worker of Edward MacDowell, she could not, as she herself confessed to me, play the works otherwise than their composer conceived them.

"I have to make a practical protest," said she, 'against the sentimentalizing of my husband's works. Take "To a Wild Rose," for instance: One would think it a little faded blossom, from the way it is often played. But my husband thought of it as a hardy little flower, lifting up its head bravely to sun and shower, and full of the joy of life.' Before she played '1620,' which, by the way, is from the wonderful series of 'sea pieces,' she told how MacDowell had thought of some seventeenth century galleon, and had put its ponderous rolling into the music. While not much of a believer in nationalism, he was fully alive to the fact that a musician builds his tone pictures of what is in him, and his store of impression is naturally the result of the life he has led. 'For example,' she observed, "'In a German Wood' tells of nature as one sees it in the Fatherland—the sound of the horn is heard, the birds are not our American birds, and the harmony of the choir tells of the rejoicing of Teutonic woodsmen.'

"I could not help wondering, as Mrs. MacDowell talked, whether she had committed to paper all that she had observed and culled from her husband's conversation concerning his compositions. I myself have heard him play that wonderful pine music, that precipitation of days in the New Hampshire forest, which he turned so miraculously to usefulness in his 'New England Sketches.' One thing which Mrs. MacDowell did not speak of is the intensely individual and personal character of his melody. Anybody of average intelligence can learn to write inoffensive counterpoint; but the creation of melody that bears the unmistakable stamp of its creator's character is the work of genius. I loved that 'Brer Rabbit,' with its kindly humor, and I could have wished that Mrs. MacDowell

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might have given us a whole afternoon of her playing. Of this, I am sure, her example will stimulate many Californians into the serious study of MacDowell's work.

"By way of coda to this article, which, by the way, I hope to supplement at a later day, I wish to speak of the splendid singing of Betty Drews. The art of this fine singer is, I am happy to note, receiving the attention which it merits. Frederick Schiller played Mrs. Drew's accompaniments and played them with manliness and delicacy. Mr. Schiller also led the club choral in Smart's tuneful but somewhat trite and obvious 'King Rene's Daughter.'

## Olive Kline "A Great Surprise" to Residents of Erie

When Olive Kline made her first appearance in Erie, Pa., this year, her singing and her personality, which "is as strikingly satisfying as her voice" (to quote the Morning Dispatch), delighted every one. The press united in its praise of her work and expressed its surprise at her splendid artistry, which made an instant appeal to her audience. Herewith are reproduced press opinions from three Erie papers concerning her appearance as soloist with the Kneisel Quartet:

The appearance of Miss Kline in coöperation with the Kneisel band of instrumentalists afforded the rarest kind of a treat. This was her first appearance before an Erie audience and the advance notices had scarcely done her full justice. Her voice proved of wonderful timbre, full toned, sweet and handled with what was little, if anything, short of a marvelous art.—Erie (Pa.) Evening Herald.

In Olive Kline, the assisting soloist, the Kneisels had an artist worthy of themselves. A great deal had been said in favor of Miss Kline prior to her appearance, but she gave even those who were expecting much a very pleasant surprise. It has been long since so thoroughly equipped a young artist has been heard in Erie. Possessing a coloratura soprano voice of unusual range and luscious quality, she sings with the poise and finish of a singer of many more years' experience. She won her hearers with her dazzling rendition of the "Shadow Song," from "Dinorah," to which she was compelled to add an encore, Cadman's "From the Land of the Sky Blue Water." Miss Kline's singing of her German songs was one of the real pleasures of the evening. . . . In her last group, which consisted of English songs, this charming artist rose to heights even beyond those reached in her first numbers. Her noble legato which she used with fine effect in the Handel "Come, My Beloved," was a delight. . . . The "Fairy Pipers" of Brewer was sung with such delicacy and grace of interpretation she was obliged to repeat it.—Erie (Pa.) Daily Times.

Miss Kline was really a great surprise. Encore after encore showed how well she had taken with the people who filled every part of the assembly hall. . . . Miss Kline's voice is remarkably smooth and luscious and she uses it with extraordinary art. She was heard in three song groups and several encores, and all were sung with artistry that left little to be desired. There were ease and grace in her singing as well as ease and grace in her appearance. In fact, her personality is as strikingly satisfying as her voice.—Erie Morning Dispatch.

## Sidney Silber's Lincoln Dates

Sidney Silber, the energetic concert pianist of Lincoln, Neb., who is also head of the piano department of the University School of Music, is to appear on April 18, at the Oliver Theatre, Lincoln, with the Kneisel Quartet. He will contribute the Schumann quintet and a solo group. The same program will doubtless be repeated in Omaha and Des Moines. Mr. Silber was also scheduled to play for the National Convention of Musical Supervisors, held in Lincoln at the end of March. The pianist will appear in the capacity of lecturer, addressing the State Convention of the D. A. R. on "The Influence of the Immigrant Upon Our National Musical Life."

MINNEAPOLIS, MINN.—Walter Hawkinson, conductor of the Minnesota College Oratorio Society, is preparing his singers for the performance of Handel's "Messiah" in the Auditorium of this city on Wednesday evening, April 5. Two days later the choir will render the same oratorio in the Auditorium of the neighboring city of St. Paul. The soloists engaged are: Florence Hedstrum, soprano; Lucy J. Hartman, alto; John B. Miller, tenor; H. E. Malloy, bass.

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## KATHARINE GOODSON MAKES "PROFOUND IMPRESSION" WITH CINCINNATI SYMPHONY ORCHESTRA

Katharine Goodson's first appearance in Cincinnati resulted in the English pianist adding another community which delights in eulogizing her superior pianism to her lengthy list of enthusiastic friends. These excerpts from the Cincinnati press explain the above:

In the second part came the delightfully melodious and brilliant piano concerto of Grieg, superbly played by Miss Goodson.

How refreshing it was to hear the Grieg concerto after the intermission, and especially to hear it played so finely as Miss Goodson did. She played it with virile effect, with great technical sweep and with a rhythmic certainty that was a pleasure to hear. It was withal a clean, crisp, legitimate performance, prompted by a genuine musical nature, the kind of a performance one never tires of hearing.

At the conclusion of Miss Goodson's playing of the concerto she was recalled a great number of times, and finally sat down to play an encore.—The Cincinnati Enquirer, March 11, 1916.

The soloist of the afternoon was Katharine Goodson, who was presented here last season by the Matinee Musical Club. Although Mme. Goodson had appeared with all the other important orchestras in this country repeatedly, Cincinnati had not had the good fortune of hearing her with orchestra until this week. She played the Grieg concerto in A minor, one of the most popular of all piano concertos. She gave it a splendid interpretation, displaying a virility of tone almost masculine, tempered by a refined imagination into the utmost beauty.—The Cincinnati Post, March 11, 1916.

The piano concerto in A minor by Grieg introduced the soloist, Mme. Katharine Goodson, the eminent young English artist. This composition appeals to the souls of people who take pleasure in fine music because of striking effects in harmony and rhythm.

Mme. Goodson grows very seriously and intently absorbed in her interpretation, apparently with little thought of the audience present in the flesh and more of an imaginary audience of "higher critics invisible" and of the attainment of the ideal. Her technical precision impresses one as a "photographic" reproduction of the score, illumined with a tremendous intellectual forcefulness, yet her deep-souled artistry is the outpouring of a pent-up and consuming emotional exuberance. She made a profound impression.—The Cincinnati Commercial Tribune, March 11, 1916.

The soloist of the concert was Katharine Goodson, who previously made a favorable impression at a concert of the Matinee Musicale. Mme. Goodson is a pianist whose solid technic and brilliant, crisp enunciations combine admirably with orchestral values. Her playing is sure, distinct, musicianly. For the Grieg concerto for pianoforte and orchestra which she selected for this concert the artist had certain well defined ideas, and toward the expression of these she was well seconded by the orchestra and its director. The concerto was vivid and healthy in tone rather than sentimental. It gained in directness of purpose through sacrificing something of vague dreaminess attributed to the northern music.—The Cincinnati Times-Star, March 11, 1916.

### Mme. Melba at the San Diego Exposition

It is quite the proper thing when one visits the Panama-California International Exposition, as San Diego's big



Photo by Press Illustrating Co., New York.

MME. MELBA AND THE PIGEONS AT THE SAN DIEGO EXPOSITION.

fair of 1916 is now known, to have a picture taken with the pigeons all about, for all the world like the scenes in St. Mark's Square in Venice before the unsettled conditions in Europe kept the traveler out of the ancient city of dogs.

Mme. Melba, who is closing her American tour preparatory to a return to Australia, recently visited San Diego for several days in connection with her engagement of one night at the Isis Theatre, where, by the way, the house was

sold out in four hours after the box office opened for the advance sale.

Like other exposition visitors, Mme. Melba was delighted with the pigeons of the Plaza de Panama, and, too, like other visitors, she posed for the camera with pigeons all around her, one on her hand and another on her hat.

While in San Diego she was the guest at several dinners, including one at the U. S. Grant Hotel, at which President G. Aubrey Davidson, of the exposition, was host.

### Clarence Eddy's Two Months' Tour

Clarence Eddy, the noted organist, now residing in San Francisco, Cal., and playing a fine organ in an Oakland church, has just finished a tour of two months, comprising the Middle West, East and South. His last recital was given at Tulsa, Okla., where there is a splendid municipal pipe organ. His recital in Brooklyn, N. Y., in the church of which he was formerly organist and choirmaster, was duly noted in the MUSICAL COURIER a fortnight ago.

Of his playing in Tulsa two local papers said in part:

In presenting Clarence Eddy, the peer of American organists and one of the greatest concert organists in the world, in recital last evening in Convention Hall, the Tulsa Press Club brought fine distinction to a musical season that has been unprecedentedly brilliant.

With Mr. Eddy seated at the console of Tulsa's magnificent municipal organ, there was a combination of consummate artist and wonderful instrument effected which the audience—a very discriminating as well as appreciative one—recognized instantly with ovational greeting and acknowledged later by the storm of applause when this great apostle of the divine art of music had concluded his opening number.—Tulsa Democrat.

The Tulsa municipal pipe organ was appreciated last night as never before since the big instrument was installed, and more than one thousand people applauded to the echo every number played by the master organist of America, Clarence Eddy.

Those who heard the virtuoso before declared afterward that they had never seen him in better form, and this from persons who had listened to him play on some of the world's greatest instruments.—Tulsa Daily World.

### Nashua's Fifteenth Annual Festival, May 18 and 19

May 18 and 19 are the dates set for the fifteenth annual music festival of the Nashua Oratorio Society, to be given at City Hall, Nashua, N. H., when four choral works will be produced with four excellent soloists and orchestra. The concerts are to be three in number, two evening and a matinee.

At the first concert the High School Chorus, 175 voices selected from the three upper classes of the high school, will sing Carl Busch's "The Four Winds" and Bruch's "Fair Ellen," with the soloists and orchestra.

The second concert will be given by the orchestra and soloists on the afternoon of the second day. At the third and last concert the Nashua Oratorio Society, under whose patronage the festival is given, will sing S. Coleridge-Taylor's "A Tale of Old Japan" and Deems Taylor's "The Chambered Nautilus."

Hazel Milliken, of Boston, soprano; Lusinn Barakian, of Boston, contralto; James Harrod, of New York, tenor, and John S. Codman, of Boston, baritone, are the soloists. The Boston Festival Orchestra will play at all three concerts, and Eusebius G. Hood, director of music in the public schools and conductor of the Nashua Oratorio Society, will conduct.

### Tributes to Mabel Riegelman

California cities acclaim Mabel Riegelman's singing as follows:

Miss Riegelman as a soprano has seldom been excelled in this city. In addition to the pure and lyric sweetness of her voice, she possesses natural personal charm. She sings in French, Italian, German and English with equal skill. "Gretel" and "Down in the Forest," both of her second suite, brought forth appreciative applause from her audience. "Open Secret," by H. Woodman, with which she closed the evening's performance, undoubtedly portrayed her best work. In this she revealed the wonderful range of her surpassing voice, letting her voice out with apparently little effort. Miss Riegelman's encores were very pleasing.—Petaluma (Cal.) Courier, March 8, 1916.

That the audience was duly appreciative of the carefully selected program was demonstrated by their rapt attention and hearty and prolonged applause. It is also worthy of note here that not a single auditor left his seat until after Miss Riegelman had been recalled three times after her final number. This point impressed this scribe as pointing to the unalloyed pleasure the audience received from this fine concert.

That Santa Rosa is a truly musical city, the writer has no doubt, after hearing last night's concert and observing the appreciation of the large audience.—Santa Rosa (Cal.) Republican, March 10, 1916.

SAN DIEGO, CAL.—One of the features of the May Music Festival, to be held May 11 to 14, will be the singing of the huge children's chorus of over five thousand voices. The chorus will sing works by Handel, Verdi, Beethoven, Wagner and Rubinstein. The children will also sing a "Salute of Welcome," entitled "Gem of the Pacific," which is set to the music from Chopin's piano sonata in B flat minor.



**MARCELLA CRAFT'S FIRST NEW YORK RECITAL**

**Gifted Soprano Makes Successful Appearance in Splendid Program That Reveals Fine Art**

Though Marcella Craft, the American soprano, has appeared in nearly every city of importance in these United States in her two seasons' work since her return from Europe, it was not until Thursday afternoon of last week, March 23, that she was heard in a song recital in New York. The recital was given in Aeolian Hall, the program being as follows: "O Del Mio Dolce Ardor," Gluck; "Se Florindo e Fedele," Scarlatti; "Violette," Scarlatti; "Nina," Pergolesi-Ciampi; "Wieder Möcht Ich dir Begegnet," Liszt; "Vöglein, Wohin so Schnell," Heitsch;

a real pleasure to listen to an artist like Miss Craft, one for whom each song is a subject of earnest thought and deliberate study to bring out every single musical, stylistic and interpretative detail. In a wealth of so many fine numbers as exhibited on her program it is difficult to pick and choose. Although she has worked so many years in Germany, the splendid singing of the Italian group showed that she had by no means forgotten the fact that she learned to sing principally in that country. From the first German group, the two middle numbers, "Vöglein Wohin so Schnell" and Brahms' "Feldeinsamkeit," one of the most difficult of the Brahms' songs, were especially fine. Mrs. Beach's "June" and the MacDowell "Idyll" were the outstanding features of the American group, though Henry Hadley's "Butterflies" was given a very dramatic interpretation, Miss Craft making more of the song than the com-



Photo by Press Illustrating Service, Inc., New York.

MARCELLA CRAFT IN HER APARTMENT.

"Feldeinsamkeit," Brahms; "Das Mädchen Spricht," Brahms; "June," Mrs. H. H. A. Beach; "Autumn Eve," Heinrich; "Butterflies," Henry Hadley; "Star Trysts," Marion Bauer; "Idyll," MacDowell; "A Song in April," Harold Osborn Smith; "My Heart Is a Lute," Woodman; "The Awakening," Spross; "Frieden," Pfitzner; "Sonst," Pfitzner; "Du Meines Herzens Kronelein," Strauss; "Schlagende Herzen," Strauss; "Serenata," Zandonai; "M'ama, non M'ama," Mascagni; "Sogni e Canti," Mazzone.

A most satisfactory afternoon. Marcella Craft is one of the most intelligent and conscientious artists before the public at the present day and the result of earnest work and correct thinking is shown in everything she does. Her voice is rather light, both in timbre and volume, agreeable in quality and under perfect control. This last is no empty phrase, for, as a matter of fact, her voice is under most remarkable control not only as regards the technic of vocalism, but also as regards coloring to express the varied moods of the compositions which she is interpreting. It is

poser himself presumably knew was in it. The Pfitzner songs were interesting and exceedingly well done, especially the "Sonst."

The familiar Strauss numbers were splendidly read by the singer, especially the difficult "Schlagende Herzen," which was given with just the right touch of freshness and vivacity, while the three Italian numbers which closed the program again afforded the singer special opportunity to show the purity and excellence of her vocalism.

There was a large audience, very, very hearty in applause, and numerous friends sent floral tributes, which the singer had the good taste to take with her into the artist's room, instead of leaving them on the top of the piano. All in all, it was a most auspicious first appearance in New York and one wondered why Miss Craft had not given a recital here sooner.

Harold Osborn Smith was a most effective accompanist. There was special hearty applause for one of his songs, "A Song in April," which Miss Craft included in the English group.

cantata, "Hear My Prayer," and in the aria, "Hear, Ye, Israel"; Miss Wolfe displayed her admirable vocal style and artistry.

The Butte Morning Musicale Club, which is in process of formation, bids fair to become a very important musical body in the State of Montana. One of its principal objects is to give active support to the Butte Concert Orchestra, recently organized under the conductorship of Mr. Gillette, and which has already reached a high degree of proficiency, also to encourage the appearance of representative artists in this community. ELSA MACPHERSON.

BIRMINGHAM, ALA.—The Arion Club, Rienzi Thomas director, gave a sacred concert at St. Mary's-on-the-Highlands, where Mr. Thomas is organist, as a compliment to him.

FLORENCE, ALA.—At a studio recital, piano and violin pupils of Ruth Coleman played, the program being added to by choruses of the younger pupils.

**Butte Coming to the Front as a Musical Center**

Butte, Mont., March 18, 1916.

Choral events were especially featured in Butte's musical calendar during the past week. The first annual Eisteddfod proved a big success, and served to sustain the splendid record Wales has made for her chorus singing. The Butte Welsh Glee Club, under the direction of R. G. Jones, won many laurels, not only for the careful training shown, but likewise for the excellent voices of its members.

The State University Glee Club, De Loss Smith, director, which is making a tour of fourteen Montana cities, presented a very enjoyable program at the Broadway Theatre. The violin playing of Cecil Burleigh, a member of the university faculty was of a high order, and his three compositions, "Perpetual Motion," "Idyl" and "Valse Burlesque," were received with much enthusiasm.

A sacred concert of Mendelssohn music was given by the choir of the First Presbyterian Church with Phyllis Wolfe as leader. Excellent effects were obtained in the

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## NEW YORK BREVITIES.

**Bispham and Huss at the Women's Federation Meeting—Gilberté Songs Sung—Ziegler Institute Notes—Women's Philharmonic Reception to Amy Fay—Two Gwilym Miles Pupils—Hans Kronold Compositions Performed—Heinrich Meyn's Engagements—Louise Kellogg Tea—Southland Singers Concert—Honors for Bisbee Pupils—Mrs. Wehn's Program—Lombard on the War—Frances de V. Ball Pupils' Recital**

At the musical conference of the music committee of the New York City Federation of Women's Clubs (Henrietta Speke Seely, chairman), in Chickering Hall, March 17, David Bispham spoke on "Enunciation in Singing and Speaking." It was practical and stimulating. Then, as a climax, came his beautiful singing of "The Seven Ages of Man," from Shakespeare's "As You Like It," the music by Henry Holden Huss, who on this occasion played his most interesting setting of the famous soliloquy of Jacques for Mr. Bispham's singing. Mr. Bispham has never done anything finer. The singing and the acting were of the very highest grade, and both composer and singer received a tremendous ovation.

Emilie Frances Bauer spoke for a sane middle course in music, and urged that the classics not be neglected in the enthusiasm for the modern or the ultramodern.

The songs of Fay Foster, the gifted song writer, were exceedingly well sung by well known New York singers, including Florence Otis, soprano; Roy Steele, tenor, and Earle Tuckerman, baritone. Miss Foster played the accompaniments to her own songs as she only can play them. Every one taking part added materially to a well rounded program and a beautiful and helpful afternoon. The large audience of club presidents and musicians responded to the message each artist brought.

### GILBERTÉ SONGS SUNG

Hallett Gilberté's song cycle, "The Seasons," with the composer at the piano, closed the song recital of American compositions at a well known vocal studio, March 2. With the composer at the piano, this new work made a fine impression and found general admiration. Fluent melody and interesting, understandable harmony, with a playable piano part, characterize this large work by this well known American composer. On the same program were two songs by Fay Foster and Berthold Neuer's "St. Anthony of Padua." Mr. Neuer, the head of the Knabe firm in New York City, has written a song of decided character. He should find time to devote to composition, for which he has decided predilection.

Gilberté's "Ah, Love, But a Day," was also the final song of a recital at Aeolian Hall, March 28. This is an un-

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usually popular composition and is found on programs generally.

### ZIEGLER INSTITUTE NOTES.

Anna E. Ziegler's artist-pupils are active in all parts of the United States. Recent notices commenting on their successful appearances follow:

Hazel Treat, of New York, sang with notable sweetness and beauty of tone, especially in the lovely songs, "Mignonette," "Morning" and "Bird of the Wilderness." In response to an encore at the end of the second group, she sang "Annie Laurie" to her own accompaniment to the delight of the audience.—Critic, Providence, R. I.

The quality of Frances McLean's voice thrilled every one, and her phrasing has rarely been equaled in this city. She has attained the place coveted by all singers, where the first criticism passed upon her singing is that it is smooth and velvety, having all the qualities covered by the word "artistic."—Chattanooga News, Chattanooga, Tenn.

Eleanor Patterson, the wonderful contralto, of New York City, a guest over the week-end of Ella Wheeler Wilcox, gave a recital and won the hearts of everybody, with new folksongs. With a voice of remarkable range, educated to a finish, combined with a most artistic personality, Miss Patterson simply captured the hearts of everybody, and the musical people particularly.—Critic, Evening Register, New Haven, Conn.

### WOMEN'S PHILHARMONIC RECEPTION TO AMY FAY

The Women's Philharmonic Society tendered a reception to the president, Amy Fay, March 16, at the Granberry studios, Carnegie Hall. A small but appreciative audience listened to an interesting musical program, consisting of orchestral selections by the women's orchestra under Madeline Eddy; piano pieces by Edith Blane, a group of English, French and Scotch songs by Mrs. Troland-Gardner, and three songs, "Spirit Flower" (Tipton), "Allerseelen" (Strauss) and "Elegie" (Massenet), sung by Louise Esthar.

The last meeting for members and guests was held March 25. The studios were exceptionally beautiful on this occasion, being arranged like a drawing room, with chairs placed about the walls. This gave plenty of space for guests to move about and visit. Amy Fay, the president, looked stunning in pink satin with a train.

The Women's Philharmonic Orchestra under Miss Eddy played the "Song of the Boatmen of the Volga"; "Legende," op. 66 (Friml); "Meditation," from "Thais," with violin solo and orchestra (Massenet); "Sérénade," op. 29, "Pas des Amphores" (Chaminade). Madeline Eddy was the conductor.

Following the music, refreshments were served and many honors were paid to Miss Fay, who is so well known and loved in musical circles.

March 25 the fourth afternoon musicale of the society

took place, when the following artists participated: Mrs. William Croxton, soprano; Katherine Stang, violinist, artist pupil of Christiaan Kriens; Charles Imerblum, pianist; Leila H. Cannes, accompanist, and Markham Talmage, flutist. Clementine Tetedoux-Lusk is chairman of the program committee.

### TWO GWILYM MILES PUPILS

Irene Eastman, soprano, sings original Indian songs, illustrating her father's lecture on the Indians and their music. She has a colorful voice and a very interesting personality, being a full blooded Indian maiden herself.

Perly Peabody Pitkin, baritone, has a resonant voice, capable of fine expressive qualities and allied with pleasant personality. Both are studying voice production with that eminent authority, Gwilym Miles. A brief visit to the Miles studio, 2331 Broadway, corner of Eightieth street, was very interesting to the present writer, for he there observed portions of lessons given Miss Eastman and Mr. Pitkin. Mr. Miles' complete understanding of the voice and how to use it, based on his own wide experience as a singer, followed by his successful career as a teacher, all enable him to concentrate the pupil's attention on his method. This is based on nature, on singing as nature intended one should sing, with no artificialities or local pressure of any sort. It is only a little time ago that Mr. Miles specialized as a baritone soloist, in which capacity he had a splendid career and left warm memories. He now applies to the equipping of singers all that he learned in his own varied experience as church, concert and oratorio singer.

### HANS KRONOLD COMPOSITIONS PERFORMED

Hans Kronold, the cellist, was represented on the program of the New Assembly concert, Plaza Hotel, March 16, by three piano pieces, played by himself (note that Kronold is a virtuoso pianist), and three cello pieces, also played by himself, William Parsons at the piano. The Kronold works were:

#### Piano Solos—

Minuette ..... Hans Kronold  
Liebeszauber ..... Hans Kronold  
At the Shrine of Venus ..... Hans Kronold

#### Cello Solos—

Meditation Religieuse ..... Hans Kronold  
Melodie Romantique ..... Hans Kronold  
Serenade Espagnole ..... Hans Kronold

Needless to say, these works were received with enthusiasm by the large audience. Others on the program were Esther E. Dale, soprano, and Mildred Dilling, harpist. April 5 songs, cello and piano pieces by Kronold are to constitute a large portion of the Manuscript Society concert at the MacDowell Club.

### HEINRICH MEYN'S ENGAGEMENTS

Heinrich Meyn, the "bel canto" singer, contributed songs by German, French, Russian, Italian and American composers at the residence of Mrs. R. H. Chapman, March 20. On March 30 (tonight) he will appear at the concert for the blind, Aeolian Hall. April 14 he will give a Shakespeare evening at the MacDowell Club, when he will sing songs composed between the years 1570 and 1916. Those of 1916 are by Arthur Foote, and a new set of sonnets by Eugene McDowell Bonner, American composer.

Mr. Meyn appeared as baritone soloist at the big fair at Madison Square Garden Hall, singing songs by Weingartner, Haile, Von Koss, Hermann, Brahms, Lassen and Kaun.

### LOUISE KELLOGG TEA

Louise Kellogg, who specializes in French songs and interpretation at her artistically decorated Carnegie Hall studio, was at home to friends March 18 and March 25, and will continue these teas April 1 and April 8, 4 to 6 p. m. Many callers admired the lifelike oil painting of Miss Kellogg. Among the callers who are known in the musical world were Miss Machin, the Misses Bauer and others.

### SOUTHLAND SINGERS CONCERT

March 29, at 8.30 o'clock, the second concert by the Southland Singers took place in the large Rose Room, Hotel Plaza, with dancing after the concert. Concerned in this program were the chorus of thirty young and beautiful women's voices; Edna Moore, solo pianist; Angeline Cappellano, soprano soloist; Arthur Hoffmann, flutist; Temple Black, a New Orleans tenor singer, and Mme. Dambmann, president of the Southland Singers. Hallett Gilberté's "A Dusky Lullaby" was sung for the first time by the chorus. Bernice Maudsley and Robert Braine will be at the piano. Concerning this flourishing organization a recent bulletin says in part:

The Southland Singers is an organization whose primary object is to give its active members a thorough training in choral singing under the direction of Sidney A. Baldwin, an able choral conductor. As the organization grows, prospective plans to aid deserving vocal and instrumental artists both artistically and financially will be carried out.

The committee for the concert, consists of

Muriel Bliss, 310 West Eighty-sixth street,  
Dorothea Brainard, 107 West Eighty-fourth street.  
Ethel C. Corsa, 58 West Eighty-second street,  
Angela Cappellano, 145 West Sixty-third street.

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 Mrs. George S. Knapp, 300 West 109th street.  
 Wilhelmina L. Muller, 28 West Sixty-eighth street.  
 Bernice Maudsley, 104 West Seventy-ninth street.  
 Elizabeth Schuster, 336 West Eighty-seventh street.  
 Rosalynde Snedeker, 129 Beach street, East Orange, N. J.  
 Mrs. Grancille G. Yeaton, 118 Thirty-second street, Woodcliff, N. J.

#### HONORS FOR BISBEE PUPIL

Charles Naegele, the Brooklyn pianist, pupil of Genevieve Bisbee, was the winner of a competition for the privilege of performing with the Volpe Orchestra. In consequence he will be the solo pianist at the spring concert of this orchestra at Aeolian Hall, April 30. Mr. Naegele has given several recitals in the Plaza Hotel, New York, and has appeared in Jacksonville, Fla., Watertown, N. Y., as well as in New Jersey and Connecticut. His appearance with the Volpe Orchestra, April 30, however, will mark his first professional engagement in this larger field of activity.

#### MRS. WEHN'S PROGRAM

Josephine H. Wehn was chairman of the program, Dramatic Day, Professional Women's League, March 20. The guest of honor was Percy Mackaye. Max Liebling played accompaniments for Mme. Doob-Kopetzky and Hazel Moore, and John Rebarer performed works by modern composers. These were all of the musical numbers on the program.

#### LOMBARD ON THE WAR

Louis Lombard, who is now sojourning with his wife and eight children in Santa Barbara, Cal., writes of matters relating to music and the war in most interesting fashion.

#### FRANCES DE V. BALL PUPILS' RECITAL

Louise Field Clement, pianist, pupil of Frances de Villa Ball, gave an invitation recital in the Babcock Studios, Carnegie Hall, March 25. She played works by Scarlatti, Schumann, Chopin, Debussy, Paderewski, Cyril Scott and Moszkowski. Miss Clement is a talented young woman, with a well developed technic, and plays with clear phrasing and good taste. Roger Stonehouse, baritone, assisted, and the studio contained a good sized audience.

#### Jean Cooper's Successes

The plural is used in noting the successes of Jean Cooper, for they are becoming so many that it is difficult to follow them. Friends tell one they heard her sing; secretaries of clubs inform her manager, R. E. Johnston, of her gratifying appearances, with requests for re-engagements; newspapers contain laudatory notices of concerts in which she is the bright, particular star, etc., all of which keeps one on the qui vive as to Jean Cooper. Not long ago she sang at Tarrytown, when the Tarrytown Daily said: "Miss Cooper is one of the finest contraltos ever heard here. Her voice revealed much richness and depth in the opening solo. She feelingly interpreted the character. The duet singing delighted the audience."

Following her appearance in Syracuse various papers of that city said:

Miss Cooper was a genuine and rousing surprise. She is a pretty little body with a wonderful voice, and that word "wonderful" can also be used broadly, for the wonder is that so little a body can have so much voice. She has a remarkable upper register, and the richness of her tones is a matter of remark.—Journal.

Miss Cooper has a delightful contralto voice, and was applauded to the echo. She made such a favorable impression on her audience that at the close many expressed the hope that she would visit Syracuse again soon. Blessed with a most engaging personality as well as a sweet and well trained voice, the young contralto charmed all who heard her.—Herald.

It took only a few minutes for the audience to appreciate the artistry of Jean Cooper, and she was given a reception which seldom falls to the lot of a stranger at a gathering of musical folk of this city. It set its stamp of approval upon Miss Cooper at once. She deserved the recognition. A finer singer has not been heard here in a long time. . . . She sings with style and musical understanding, and her voice has superb quality. There is richness of tone in it, and her songs were sung in a manner that gave unusual delight. She was recalled many times.—Post-Standard.

#### Boston Praises Mme. Villani's Santuzza

What Boston's musical public thought of Luisa Villani's portrayal of the role of Santuzza in Mascagni's "Cavalleria Rusticana" may be gleaned from the appended critiques:

Mme. Villani's Santuzza was the most interesting figure in Mascagni's popular and slightly out-moded piece. . . . So far as was possible, Mme. Villani tried to play her part realistically, but interesting as was the attempt, it was hardly a triumph of realism. Twice at least this season this admirable singing actress has proved her worth in parts of a far different description, in "The Love of Three Kings," for instance, and on Monday in the touching and poetic part of Desdemona. In short, her temperament calls for tragic personages which are touched in some degree by the element of poetry and fantasy; as Francesca, Ophelia, Méliande she would, dramatically speaking, be excellent, and her acting is not in the least suited to parts of a cheaper and more obvious sort. Last evening apparently she played Santuzza with an attempt at naturalistic verisimilitude to life; she conceived her as a peasant girl who naturally would not assume the graces of a fine lady, and the result, as might be expected, was detrimental to grace and illusion them-

selves. It is unfortunate that so beautiful a voice should have been, to some extent, thrown away on music which is not really of a high type, which hardly once stands out with any vividness of theme or boldness of melodic line from the only slightly pleasing, partially ingratiating score.—Boston Evening Transcript.

Luisa Villani was singing Santuzza for the first time in Boston. In the opening scenes she might have been any one of half a dozen competent sopranos who have sung their dolorous way through those staves of a girl forsaken on Easter morning in front of the church she may not enter. Then a new note came into Mme. Villani's singing; a note of conviction, of passionate sincerity. The performance quickened. . . . She ceased to be the operatic actress and became the desperate peasant girl.—Boston Globe.

Mme. Villani impersonated Santuzza in Mascagni's village tragedy with pathos and passion. Few have realized more vividly in appearance and general behavior the elemental peasant woman grievously wronged, torn between love and hate. The singer's facial play was remarkably significant. There were moments when she wore a tragic mask. The music is not wholly suited to her voice, but she sang with intelligence and native fervor.—Boston Herald.

#### OBRAD DJURIN, SERBIAN TENOR, SINGS

##### He Is a Klamroth Artist-Pupil

Obraj Djurin, a Serbian youth with a fine tenor voice, after studying two years with Wilfred Klamroth, is becoming favorably known wherever he sings, and this is frequent. At the Biltmore Hotel, New York, at the Serbian relief concert in Baltimore (see appended notice), in a series of ten concerts in the public schools of Greater New York, and in many other places as well, he won recognition for his beautiful voice and unusual manner of singing, allied with unique appearance (Serbian national costume). He sings native songs and operatic arias, and his success is always pronounced, as may be gathered from the following press notice:

SINGS IN SERBIAN GARB. OBRAJ DJURIN SINGS AT LYRIC.

Musically speaking, the principal interest of the evening centered in the visiting tenor, Obraj Djurin. He is a Serbian youth, and proved a striking figure in his full-skirted black coat, which was elaborately embroidered with gold bullion. He sang a beautiful group of his native folksongs, all of which were wonderfully appealing. . . . They were sorrowful, but alluring. . . . The singer made distinct impression, for his voice is very sweet, and he sang them simply and graciously. Later he appeared in the conventional evening dress suit, and sang "Rudolph's Narrative" and "Canio's Lament."

Two more Klamroth artist-pupils who are making themselves known through their fine singing are Frederika McH. Sims, dramatic soprano, and Margaret Abbott, contralto.

#### David Hochstein's Dates

David Hochstein announces many dates ahead for the spring season. On March 29 he was scheduled to play at Radcliffe College, in Cambridge, Mass.; on April 6 he is to be heard in joint recital with May Peterson, in Middletown, Conn., under the auspices of the Middlesex Musical Association; on April 27 Mr. Hochstein will appear as soloist with the Nylic Association, in Aeolian Hall, New York, and on May 15 he will be the soloist with the Festival Chorus of Elizabeth, N. J.

#### Evelyn Hopper Locates in New York

Evelyn Hopper, formerly of Omaha, Neb., announces her permanent location in New York City to represent personally the interests of Frances Nash, a brilliant young American pianist. Miss Hopper states also that she will be connected with no other concert management except for an arrangement with the managers of George Hamlin, whereby the eminent tenor and Miss Nash again will be booked for a series of joint recitals.

#### Powell and Stiles Furnish White House Musicales

At the Tuesday, March 21, White House Musicales, John Powell, pianist; Vernon Stiles, tenor, with Harry Rowe Shelley at the piano, furnished the following program: Nocturne, D flat, valse, E minor, polonaise, A flat (Chopin), Mr. Powell; "Dichterliebe," "Im wunderschönen Monat Mai," "Aus meinen Thränen sprissen," "Die Rose, die Lilie, die Taube," "Wenn ich in deine Augen seh"

(Schumann), "Romance," from "Les Huguenots" (Meyerbeer), Mr. Stiles; "To a Wild Rose," "Shadow Dance" (MacDowell), "Banjo Picker," from "At the Fair" (John Powell), "Rhapsodie Hongroise," No. 6 (Liszt), Mr. Powell; "Two Ballades" (Harry Rowe Shelley), "La Matinata," "Pagliacci" (Leoncavallo), Mr. Stiles.

Vernon Stiles was in excellent voice, and his portion of the program was warmly applauded and earned the sincere felicitations of President Wilson and his family.

John Powell was likewise the subject of effusive congratulations.

Mr. Stiles will sing on April 1 with the Mozart Club in New York City, and on April 23 with the New York Symphony Orchestra in Denver. It is reported that Mr. Stiles has been engaged by the Metropolitan Opera Company.

Henry Junge, of Steinway & Sons, is in charge of this series of White House musicales.

THOMASVILLE, GA.—The Women's Auxiliary of St. Thomas Episcopal Church gave a benefit concert, realizing a neat sum for the use of the Auxiliary. The program included solo and concerted numbers for voice, violin and piano, also readings.

BIRMINGHAM, ALA.—The Birmingham College Quartet assisted in the program at a musicale given under the auspices of the Young Ladies' Missionary Society of the Owenton Methodist Church.

TUSCUMBIA, ALA.—Junior pupils of Mrs. W. H. Kennard's music class gave an enjoyable recital at the home of Mrs. Mary McReynolds. Seventy-five guests were present.

THOMASVILLE, GA.—The Thomas County Music Club, of which B. H. Cocroft is secretary, holds regular monthly meetings.

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Booked from  
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#### WINS NEW LAURELS AS CONDUCTOR

Brooklyn Standard Union, March 23, 1916:  
ENTHUSIASM FOR GRAINGER.

AUSTRALIAN COMPOSER LEADS HIS OWN WORKS.  
The audience warmed up to Percy Grainger and his works. Again the applause was long continued, and the composer responded by leading "Graceful Tune" again.

Brooklyn Eagle, March 23, 1916:

Percy Grainger came on after the intermission to delight everybody as he led his orchestra through his "Graceful Tune," a new and "first-time" number, and it received a royal welcome from the large Brooklyn audience. After one of the numbers of his group of compositions he had so many recalls that it was difficult to get the house quiet again.

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## APPLETON ANTICIPATES MUSIC FESTIVAL

Preparations Are Strenuous for May Musical Events—Middleton and Godowsky on Artists' Cour.e—

Appleton, Wis., March 18, 1916.

The Greater Appleton Spring Music Festival will be held in the Armory, May 25, 26 and 27. Frederick Vance Evans, dean of Lawrence Conservatory, is the manager and director. It is planned to make this festival one of the largest ever held in Wisconsin and if careful preparation and lavish expenditure of money count, the aim will be realized. Five concerts are planned for the series, two of which will be choral and the remainder orchestral, with assisting soloists. The Philharmonic Chorus will be augmented to 500 voices for these concerts. The first concert of the series will be devoted to the singing of operatic selections by the Festival Chorus, which will sing also "The Creation" as the closing concert of the festival. The Minneapolis Symphony Orchestra has been engaged for the entire festival and music lovers of this and surrounding communities are anticipating the visit of this great orchestra with keen pleasure.

## MIDDLETON AND GODOWSKY INSPIRE ENTHUSIASM

Many splendid attractions have been given this winter on the All Star Artist Course. Among the artists who have visited us recently are, Arthur Middleton, basso of the Metropolitan Opera and Leopold Godowsky, pianist. Mr. Middleton completely captivated his audience with his mellow, resonant tone, artistic interpretations and genial manner. Every number on his program was applauded generously and he was compelled to add many encores. Mr. Godowsky presented a program of masterpieces for the piano in a style that was inimitable and with a technic that was dazzling in its surety, fleetness and impeccability. He received recall after recall. No artist has ever been more enthusiastically received in Appleton.

## M. E. CHOIR SINGS "HOLY CITY"

The Methodist Church Choir presented Gaul's "Holy City" Sunday afternoon, March 12. The church was crowded to hear this large chorus sing this cantata. Dean Evans is the conductor.

## THE FULLINWIDER RECITAL

Professor and Mrs. Fullinwider gave their annual recital at Peabody Hall in February. Their program comprised Mozart sonata for piano and violin, the Rode E minor concerto, and Burleigh's "Rocky Mountain Sketches." Herman Smith, tenor, assisted on this program.

## SEVEN LAST WORDS SUNG BY 100 VOICES

The Congregational Chorus of 100 voices sang Dubois "Seven Last Words" Sunday evening, March 12, under the direction of Carl J. Waterman. This popular lenten cantata will be repeated during Holy Week.

CARL J. WATERMAN.

## Van Hemert-Hoffmann-Reed Program

Theodore von Hemert, baritone; Lisbet Hoffmann, pianist, and Paula Reed, soprano, will give a joint-recital on Thursday evening, April 13, at Aeolian Hall, New York. The following interesting program will be given:

Baritone Solos—	
Vision fugitive, from Hérodiade.....	Massenet
Ouvre tes yeux bleus.....	Massenet
Theodore von Hemert.	
Piano Solo—	
Sonata, G major, op. 37.....	Tchaikowsky
Lisbet Hoffmann.	
Soprano Solos—	
Don Giovanni, Batti Batti.....	Mozart
Ungeduld.....	Schubert
Widmung.....	Schumann
Träumerei.....	Liebling
Paula Reed.	
Baritone Solos—	
Tom der Reimer.....	Loewe
Heimliche Gruesse.....	von Flieitz
Drei Wanderer.....	Hermann
Nachtlied.....	Carl Hahn
Der Neugierige.....	Schubert
Theodore von Hemert.	
Piano Solos—	
Souhait d'une jeune fille.....	Chopin-Liszt
Le Mal du Pays.....	Liszt
Rhapsodie.....	Liszt
Lisbet Hoffmann.	
Soprano Solos—	
Air from Louise.....	Charpentier
Si j'étais jardinier.....	Chaminade
I Hear a Thrush at Eve.....	Cadman
The Lass with the Delicate Air.....	Arne
Paula Reed.	

## People's Symphony Orchestra to Assist Oratorio Society

Two interesting revivals will mark the final concert of the New York Oratorio Society this season, Saturday evening, April 15, at Carnegie Hall. Haydn's "Creation"

is to be repeated after an interval of twenty-two years, while the Brahms "Song of Fate," last sung by the society in 1908, still has the element of novelty in its performance.

Conductor Louis Koemmenich promises some interesting departures from the traditional interpretation of Haydn's masterpiece. He considers it important to emphasize the dramatic rather than the religious significance of the music.

For the first time in its history the Oratorio Society will be assisted on the occasion by the People's Symphony Orchestra.

## American Institute Announces

### Special Summer Courses

Kate S. Chittenden, Dean of the American Institute of Applied Music, New York, has issued a neat four-page folder telling in condensed fashion of the usual Summer Session to be held at the school. This begins June 10, continuing until July 29, covering six full weeks. The extremely pleasant location of the institution appears from a picture representing Central Park, the southern end of which lies just at the door of the Institute, and some of the items of interest included in the circular are as follows:

The courses open to students during the session are vocal music, piano, violin, harmony and organ.

#### FACULTY FOR THE SUMMER SESSION

Voice, McCall Lanham; piano, H. Rawlins Baker, Leslie J. Hodgson, Anastasia Nugent, William F. Sherman, Lucy Washburn Wood; violin, Henry Schradieck; harmony, Anastasia Nugent, William F. Sherman; organ, William F. Sherman.

#### COURSE FOR PIANO TEACHERS

Consisting of six private lessons in technic, six private lessons in performance, six lecture classes in pedagogy, six harmony classes, six classes in sight reading, ear training and rhythm, six classes in the elements of musical form, six classes in performance (Mr. Hodgson), a prescribed course of reading and research in musical history.

#### McCALL LANHAM'S SPECIAL COURSE FOR VOCALISTS

Thirty half-hour private lessons, six classes in interpretation. Mr. Lanham's lessons will comprise a thorough drill in the technic of voice production, with oral exercises and repertoire, going thoroughly into the detail of diction, style and interpretation, and, where it is possible, the consideration of such foreign languages as the pupil has studied.

#### PRIVATE INSTRUCTION FOR SPECIAL STUDENTS

Special rates for private work may go into effect any time after June 1, provided the student pursues his studies for six or more consecutive weeks.

Board may be obtained in desirable houses at rates varying from \$8 to \$10 per week.

#### PUBLIC AND PRIVATE RECITALS

Will be given on Wednesdays at such hours as shall suit the convenience of the artists.

For full information regarding regular and special courses, address Registrar, American Institute of Applied Music, 212 West Fifty-ninth street, New York.

## New York State M. T. A. Dinner, March 30

The New York State Music Teachers' Association will have a dinner at Hotel McAlpin, March 30, 7.30 o'clock, with Miss Lund and Dr. Otto Kinkeldey as guests of honor, both taking part in the program following the dinner. "Vocal Music, Its Message" and "Why Talk Music?" are the subjects of the honor guests' addresses, with a short program of songs. All interested in the association may attend, informing Emma W. Hodgkinson, 1425 Broadway, Metropolitan Opera House Building. Following are the officers of the association, with their addresses:

President—Frederick Schlieder, Mus. Bac. F. A. G. O., Collegiate Church, Fifth avenue and Forty-eighth street, West, New York City.  
Vice-President—Raymond S. Wilson, Syracuse University, Syracuse, N. Y.

Secretary-Treasurer—Albert D. Jewett, 250 West Eighty-seventh street, New York.

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## Manifold Russell Activities

Louis Arthur Russell, conductor of the Newark (N. J.) Oratorio Society, will give Rossini's "Stabat Mater" and selections from "Lohengrin" and Haydn's "Creation" at the society's Lenten concert, March 21. The Newark Symphony Orchestra, of which Mr. Russell is also director, will assist, playing Wagner and Mendelssohn numbers.

Samuel Craig, tenor, of the Russell Studios, scored a success in a recent concert of the Burns Association, in the Municipal Hall, Springfield, Mass. Mr. Craig has recently met with encouraging success in oratorio and concert in the metropolitan district.

Louis Arthur Russell, of Carnegie Hall, New York, is making public announcement of his "Summer Normals" in New York and other centers, for professional students and teachers interested in his Modern Methods for Pianists and Singers.

TACOMA, WASH.—Piano pupils of Mrs. Florence Poncin gave a varied program at the Ruston School building. Mrs. H. A. Turner and Mr. Page assisted.



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MARTINELLI, *Tenor* of the Metropolitan Opera Company, in October and May.

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Engagements for the following Artists of the MUSIC LEAGUE OF AMERICA (Mrs. Otto H. Kahn, Mrs. E. H. Harfiman, and Mrs. Willard D. Straight, directors) are secured by the METROPOLITAN MUSICAL BUREAU.

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DAVID HOCHSTEIN, *Violinist.*

PAUL REIMERS, *Tenor.*

SALVATORE DE STEFANO, *Harpist.*

The Metropolitan Musical Bureau will give further particulars regarding these and other Metropolitan artists on request.

The Metropolitan Musical Bureau places an authoritative Information Service covering the musical activities of New York at the free disposal of those requesting it. Correspondence is cordially invited.

FOUNDED JANUARY, 1880

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Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

Five Metropolitan ticket speculators were fined five five dollar bills—one apiece—last Monday morning. At that, there must still be a profit.

It is reported that Carlo Galeffi, an Italian baritone, well known in his own country and South America, has been engaged for the Chicago Opera next season. He has also sung in opera in Boston and New York.

By and by we shall be able to see all the Metropolitan stars for 15 cents or a quarter—perhaps even for a dime. The formation of a company to “film” them is announced. “O tempora! O movies!” as W. B. Chase remarked.

Like an echo from the past comes word from Berlin of the reappearance in concert of Adele aus der Ohe, the pianist. Mme. aus der Ohe was first in this country nearly thirty years ago and created quite a sensation by her playing.

A recent number of an English musical journal reports that up to the end of February it received nearly six hundred pounds—well over \$2,500—contributed by various readers to purchase mouth organs (which we know more familiarly on this side of the water as harmonicas) for the troops at the front. Why add to the horrors of war?

At the time of going to press it is impossible to obtain confirmation or denial of the widely printed newspaper story to the effect that the Spanish composer, Enrique Granados, and Mme. Granados, who left New York a short time ago on board the steamship Rotterdam to return to their Spanish home via England and France, were lost on board the ill-fated Sussex in the English Channel.

Nijinsky, the celebrated dancer, with his wife and baby, are supposed to have sailed from Bordeaux for New York last Sunday on board the steamship Espagne. Up to the time of the MUSICAL COURIER going to press, the Metropolitan Ballet Company has received no official notice of his sailing and therefore does not announce it, but it is highly probable that he will be here during the week of April 3 to take his place as first dancer of the Diaghileff Ballet Russe.

Anonymous letters usually fail to accomplish their purpose. A new example is the attempt made to stir up trouble in Philadelphia orchestral and choral circles by the recent publication of one. Those who knew the real character of the letter and understood the purpose behind its publication simply laughed at it. The deliberate attempt to stir up trouble and discord and to interfere in a matter which concerned only the internal affairs of the Philadelphia Orchestra, something in which the public is in no way interested, met with the utter failure which it richly deserved.

Said the staid Evening Post in reviewing Emmy Destinn's recent New York recital: “Charles L. Wagner played some of the accompaniments tolerably well.” We knew that Friend Wagner was a champion long distance accompanist, for he has accompanied John McCormack all over this great country more than once; but it surprised us to know that he could accompany on a piano as well as on a railroad. Congratulations to this practical manager! We expect some time to see him step into the breach if one of his artists is suddenly indis-

posed and recite à la Destinn or sing à la McCormack, at the same time accompanying himself on the R. R. or the piano just as the case demands. Further, we begin to suspect that Charles L. may be some relation to the late Richard.

The Brascali Opera Company has completed its season of several weeks of Italian opera at Havana. The company was headed by Poli Randaccio, dramatic soprano; Amelita Galli-Curci, coloratura, and Ippolito Lazaro, tenor. The artistic success of the season was undisputed, but a loss of about \$24,000 fell upon the guarantors.

Enrico Bossi, the well known Italian composer and organist, whose oratorio, “Joan of Arc,” made a distinctly favorable impression when produced this season by the New York Oratorio Society, has been appointed director of the famous Royal Academy of Santa Cecilia at Rome, the oldest music school in the world, succeeding the late Giovanni Sgambati.

Beginning on May 6 there will be a three weeks' season of opera in Havana. The company will include the following singers of the Metropolitan Opera Company: Caruso, Frances Alda, Ida Caggiati, Giuseppe de Luca, Luca Botta, Malatesta, Bada and Tegani. Bavagnoli will be the conductor. Both chorus and orchestra will also be recruited from the Metropolitan. The repertoire of ten operas will include “Iris,” “Mme. Butterfly,” “Martha,” “Pagliacci,” the “Manon” of Massenet and the “Manon Lescaut” of Puccini.

Oswald Garrison Villard has been elected president of the Philharmonic Society of New York. Mr. Villard, who is a widely known author, editor and publisher, is a son of Henry Villard, himself a lifelong supporter of the Philharmonic, and is president of the New York Evening Post. Ever since his undergraduate days at Harvard, Mr. Villard, deeply interested in music, has been a regular patron of the concerts of the New York Philharmonic Society. At the same meeting Clarence Mott Woolley was elected a director of the Philharmonic.

There is always a great deal of talk about bringing opera to the masses and a hue and cry after opera in English, but Milton Aborn and his brother Sargent seem to be about the only men on the Eastern end of this country who have the courage to convert their beliefs into acts and to bring such opera to the public, opera which costs not over a dollar and which is given in a style well worth that price. It is very good to see that their faith is justified, for the Brooklyn Academy of Music has been filled to the last seat every evening of the engagement so far.

**SUCH THINGS WILL HAPPEN**

Here is something that got by both editor and proofreader and was printed in a recent Metropolitan Opera program:

On Sunday evenings the following artists will appear exclusively at the Metropolitan Opera House during this season: Vocalist, Eddy Brown, Mischa Elman, Fritz Kreisler, Albert Spalding; violinists, Ernestine Schumann-Heink.

Won't Mme. S.-H. be astonished to learn that she can fiddle, of which accomplishment she was never conscious?

Notice, too, those preliminary lines. The accent must surely be placed upon “On Sunday Evenings” instead of “exclusively at the Metropolitan,” for every one of these artists has appeared at other places in New York this present season.



# VARIATIONS

## On Southern Musical Themes

By the Editor-in-Chief

### BIRMINGHAM AND MOBILE

#### Pilgrims in Birmingham

Birmingham, Ala., March 19, 1916.

Coming from the indolent and slightly self satisfied South, we were peculiarly sensitive to the stimulative influence of the throbbing, thrilling, thriving city of Birmingham. It is a forty year old product, perhaps the youngest of the very important cities of the United States. The youngster had a rapid growth, however, and today its utterance and productivity are unmistakably mature. We are sorry that these notes do not permit us to go beyond the confines of music. If we had the space to do so, we would love dearly to expatiate on the industrial and commercial deeds of Birmingham. They afford material for tales as intense and arresting as any stories of the border days or of the war times. There are whole novels, tragic, lyrical, passionate, in the stories of iron and steel and coal which make up the newer history of Birmingham.

Many of the homes in the city's lovely residence district are built on hills whose insides are filled with iron ore

Birmingham has skyscrapers, a metropolitan hotel (the Tutwiler), a luxurious Country Club, where we met some of the steel, iron and coal barons; very enterprising newspapers, and several unusually active music clubs, but it has no auditorium where audiences may be accommodated for the big attractions that draw thousands of listeners.

Birmingham is to have an auditorium, however, even though a few reactionaries do not understand the necessity for it. Reactionaries never understand the necessity for anything that makes for progress. The "It was good enough for our fathers" slogan is being thrown overboard in the South together with many other antiquities of a like order.

In the Birmingham Ledger, musical editor Sherman writes a couple of columns weekly on tonal matters everywhere. The evening we arrived we read Mr. Sherman's notes on doings in Petrograd, Milan, New York, Chicago, Berlin, London, San Francisco, and Paris. Of course appropriate space was devoted also to Birmingham.

Mrs. Shipman ("Dolly Dalrymple"), of the Age Herald, and Miss Freeman, of the News, discovered our presence in town even though we had tried to steal in, a day in advance of our schedule, so that we could finish quietly our much belated "copy" for New York. In a jiffy we had been interviewed and musically cross examined by Mrs. Shipman and Miss Freeman, both of whom told us that they always had pictured a musical editor as a white haired man of eighty, wearing large double lens spectacles, a broadcloth frock coat, and given to talking incessantly in lengthy and learned periods. Once having discovered in us the crime of youth, the courageous interviewers were very much more at ease than ourselves. They wrote "stories" for which we confess envious admiration, wishing we really were the person described and quoted.

There is no reason why Birmingham should not have a music club or some other music loving association with at least 1,000 members.

Adolf Dahm-Petersen, the baritone and vocal pedagogue, served the MUSICAL COURIER for many years as correspondent and representative in this city. During that time he has striven to give the musical news as he saw it, and to accord praise and censure according to the views he held as to musical right and wrong. Mr. Dahm-Petersen is a gentleman of very decided opinions, musically and otherwise, and therefore some of his writings from Birmingham in the columns of the MUSICAL COURIER met with severe opposition on the part of many persons and interests here. However, there never was any question as to Mr. Dahm-Petersen's sincerity or as to his musical knowledge and authority. His ideals were high, and his occasional impatience was caused not so much by any personal malice, as by his very elevated ambition for the city of Birmingham and his belief that things musical should have moved more quickly and more progressively than was the case for the past ten or twelve years. Feeling out of touch with conditions as they have been here, Mr. Dahm-Petersen resigned from his MUSICAL COURIER position several weeks ago, to the great regret of this publication. Although he has been very successful in his teaching, Mr. Dahm-Petersen intends to leave Birmingham in the near future and to devote himself to public singing and pedagogical work, preferably at some large music school or other institution of learning where there is a music department. He is amply qualified to fulfill such a post with success and distinction.

We have appointed as the successor to Mr. Dahm-Petersen a young man, Mr. P. B. Marzoni, of the Birmingham News staff. He is not a professional musician, "has no axe to grind, and does not play favorites," as he puts it, and will devote himself energetically and faithfully to giving all the news all the time for all the musical people in Birmingham. Mr. Marzoni is particularly enthusiastic about the

musical future of his city, and is undertaking his MUSICAL COURIER work with the idea that it will enable him to be of practical service not only to this paper, but also to the musicians and music lovers whom he is representing in his own community. We are very glad to have secured such a willing and optimistic worker as Mr. Marzoni, and we are looking forward with interest to his accounts of the musical doings in Birmingham.

Among those whom we had the pleasure of receiving at the Tutwiler Hotel: Mrs. E. T. Rice, president of the Treble Clef Club, who also is an organist at the South Baptist Church and a piano instructor of recognized merit. She is very much interested in the work of preparation for the forthcoming Biennial Convention of the M. F. M. C. in Birmingham. She has worked hard to procure patronage for many important musical events in the past, one of the most important of which was the local concert last year of the Minneapolis Orchestra. Miss Edgell Adams, an excellent pianist and teacher, who completed her studies a few years ago in Europe, is directing a large class here. She did us the honor of inviting us to a reception at her studio. William Ryan, city editor of the Age-Herald, is a most unusual and well posted daily newspaper journalist, for he knows all about music and has the history of American tonal art at his finger tips. He is particularly severe in his denunciation of any propaganda "which seeks to elevate American music and musicians regardless of their merit at the ex-

#### AN ARTIST PAIR.

Albert Spalding, violinist, and Frederick Gunster, tenor, at Mr. Gunster's home in Birmingham, Ala., where these two artists gave a joint recital, November 21, 1915.



BIRMINGHAM, ALA., GIVES CIVIC LUNCHEON TO EDITOR-IN-CHIEF OF MUSICAL COURIER  
At the Hotel Tutwiler, March 17, 1916. Mr. Lieblich (indicated by X) was speaking when the picture was snapped by the Birmingham News.

pense of good music and musicians who happen not to have had the good fortune to be born in this country." He referred to the spreaders of such a propaganda as "musical nincompoops and ignorant pretenders." He said that on one occasion he had exposed the pretensions of an editor who advocated such a propaganda, and that he had been instrumental also within the past year or two in preventing that editor from coming to Birmingham and preaching his harmful and stupid propaganda there. Mr. and Mrs. Victor H. Hanson are much interested in the musical development of Birmingham. Mr. Hanson is the editor and publisher of the very progressive News, and he declares that he will stand behind every endeavor for good music with all the strength of his journal. Mrs. Hanson, a typical Southern beauty, is the State vice-president of the N. F. M. C., and formerly was president of the Music Study Club. Both Mr. and Mrs. Hanson are heartily in favor of the building of an auditorium in Birmingham, and told us so at their hospitable board. Julia Finch was the founder of the Music Study Club, and is one of the oldest regular readers of the MUSICAL COURIER. She has won reputation as a poetess of talent. G. T. Davis, a young piano teacher, is gaining a solid footing here. His musical ideas are sound and his training has been thorough, consisting of courses in Cincinnati and Berlin. Mrs. R. F. Johnson, whose husband is the editor of the Ledger, was instrumental in helping to found the Music Study Club and together with Mrs. Rice she worked hard for the success of the Minneapolis Orchestra concert. Mrs. Johnson is a pioneer settler in Birmingham, for she has seen the city grow from 2,200 inhabitants to its present 160,000. She says that Birmingham has unusually competent church choirs, consisting nearly altogether of local talent. Philip Memoli is the only bandmaster of any prominence in Birmingham, and perhaps that fact is due to the circumstance that he is the kind of bandmaster who has received a very thorough musical education. His Verdi and Wagner concerts here in 1913 in the park had audiences of from 8,000 to 10,000 persons. He plays only good music. Mr. Memoli told us that at the present time band conditions in his city are not of the best, and that Birmingham contributes nothing toward the support of his organization. He made no complaint on this score, but gave us the information rather in sorrow than in reproach. Laura J. Davids, treasurer of the Music Study Club, was another charter member of that useful association. She is a piano pedagogue, also an organist, and as well a pupil of Mr. Dahm-Petersen in voice. She expressed the conviction that the N. F. M. C. had made no mistake in choosing Birmingham as the place for its next Biennial. Abigail Crawford has a piano class, and plays the organ. She spent two years in study in Paris. Mrs. M. Kern-Mullen is a busy vocal teacher and concert singer. Mary Mallan is another of the good singing teachers. Bessie Cunningham has vocal pupils, although her real ambition is to be an opera singer. She has sung minor roles with the Boston Opera, and has assisted Havrah Hubbard at some of his opera lectures. Hattie Morton, principal of the Loulie Compton Seminary, came accompanied by Miss Beach (vocal) and Miss Ordway (piano). Miss Morton heads a piano class at her institution and is an exceptionally well posted musician. H. S. Jones, of the Clark & Jones Piano Company, represents the Steinway piano in Birmingham. He had much to tell us of the rapid and healthy musical growth in this city during recent years. William Gussen and Mrs. Gussen run the Birmingham Conservatory of Music. Mr. Gussen also directs the choruses of the Treble Clef and Music Study Clubs. His call was made in company with Mr. Burton, local representative of the Mason & Hamlin and other pianos. Messrs. Rienzi Thomas and P. B. Smith—respectively conductor and president of the Arion Club—paid us an in-

structive visit, for they told us much about the history of their organization, a male chorus, which rehearses diligently and makes successful public appearances. The club has ambitious plans for the future, which will be announced in due time. Messrs. Thomas and Smith are enthusiastic advocates and supporters of the proposed auditorium here, and also have pledged their loyal support toward helping to make the N. F. M. C. visit memorable here in 1917. Fred L. Grambs, formerly of Scranton, now is the very capable organist of the Church of the Advent. Lita Kitts is the supervisor of music in the schools, and takes her mission very seriously indeed. Her great earnestness and deep enthusiasm impressed us strikingly. She has organized orchestras in the schools and the members range in age from fourteen to twenty-one years. Miss Kitts was kind enough to invite us to address the students of Central High School, where we met Dr. Phillips, the superintendent, and Mr. Brown, the principal. We had a particularly interested audience, and were not surprised to note, when Dr. Brown asked those who were studying music to raise their hand, that most of the young people were among the active learners. Miss Kitts believes, with us, that public school training in music is one of the fundamental means wherewith to build up the future musical generations in this country. Cora Sheffer Anthony, a pupil of Vernon Spencer and of other teachers of note, devoted herself to the difficult and delicate art of teaching children. She calls herself a "preparatory specialist," and told us she had investigated and studied eleven methods for instructing children. She teaches them from three and a half years up. Mrs. Anthony's kind of work, when well done, is of deep importance. Not long ago the Age-Herald devoted almost half a page to an article describing her teaching. It was a pleasure to note the sparkle in her eye and the softness in her tone when she spoke of her young charges and their zeal in the cause.

There was not a house in Birmingham in 1871. The growth of the city, therefore, is nothing short of phenomenal.

H. K. Milner is the president of the Southern School of Musical Art, of which Robert Lawrence is the dean. Mr. Milner does not practise music professionally, but is a well known merchant of Birmingham. Nevertheless his interest in the tonal art is intense, and he believes that his institution can be built up into a potent factor in the cultural development of the South. His belief is supported by many other persons to whom we spoke on the subject. Mr. Milner says, furthermore: "The selection of Birmingham as the meeting place for the next Biennial Convention of the National Federation of Music Clubs promises to be a spur to musicians and patrons of the arts not only in Birmingham, but in the entire South, and will, I feel certain, be the means of creating greater interest in the subject and of welding together the many heretofore somewhat separated music interests. My associates and I were much interested in the editorials which appeared in your publication, and feel that they have played a very prominent part in arousing the necessary co-operation on the part of those who are in a large measure to bear the local responsibility of the convention."

Reed Miller, the tenor, born here, is referred to affectionately and proudly by the musical population as "a Birmingham boy."

Mrs. E. T. Rice is another ardent supporter of the movement to put public school music on a high plane. Said Mrs. Rice: "There has been a wonderful improvement in the course during the last few years, and I think that I may say we now compare very favorably with some of the largest cities. The awakening of interest in the children and young

people of our city is having its salutary effect on the public at large. Even in our club work we are noticing that the support of the schools is indispensable."

There are about 150 musicians in the local union, but it has no horn, oboe, or bassoon players. Some day when Birmingham has its big symphony orchestra it will smile at this paragraph.

Adolf Dahm-Petersen was referred to by a native as "a musical socialist."

At the home of Frederick Gunster and his amiable wife we had the chance to hear him sing and to remember through the beauty of his splendid voice and rare singing art that he used to be a concert singer of brilliant attainments and a generally conceded big future. Not that Mr. Gunster is old now. Far from it. But he is part proprietor and general manager of the Graves Shale Paving Brick Company, and in that capacity finds his time too much occupied to give him opportunity for professional vocalism. However, Mr. Gunster keeps up his practice regularly and is in excellent trim, his organ being ingratiatingly mellow and his delivery exhibiting a measure of finish and poise which, truth to tell, astonished us unreservedly. Mr. Gunster sang a tremendous repertoire for us, in four languages, extending through all the schools and styles and embracing also the very latest output of the newest moderns.

Mr. Gunster is a composer and pianist, too, and in both capacities showed real prowess. He made a momentary return to the concert field not long ago when he gave a joint recital here with his friend, Albert Spalding.

Following our "Beethoven and Other Plagiarists," delivered at Cable Hall under the auspices of the Music Study and Treble Clef Clubs, we proceeded, together with Mr. Devries, to be guests of honor at a luncheon (in the ballroom of the Hotel Tutwiler) arranged by civic and musical interests of the city. Accompanying this article is a photograph taken on that occasion, and it will show that the banks of daffodils and lavender hyacinths which adorned the tables were no more attractive than most of the women who honored the event with their presence. Some of those in attendance were Mrs. G. J. Sharp, general chairman of the luncheon; Mrs. Victor Hanson; Mrs. E. T. Rice, representing the choral work in Birmingham; Mrs. S. Houston Davis, the very capable and earnest president of the Music Study Club; Frederick Gunster, who presided as toastmaster, and represented the Chamber of Commerce; J. R. Hornaday, City Commissioner, and Mrs. Robert Lawrence, Marie Kern Mullen, Sara Mallam, Mrs. Oscar Hundley, Mrs. E. G. Chandler, Mrs. Frederick Gunster, Edith Bowron, Georgia Taul, Mrs. Moxie Fies, Mrs. W. J. Adams, Mrs. W. W. Mayes, Mr. and Mrs. John Kiernan, W. C. Vail, Miss Hertz, Mrs. G. G. Harrington, Virginia Handley, Leta Kitts, William Gussen, Grover Tilden Davis, Mr. and Mrs. Robert Doleji, Laura Jackson Davis, Mrs. Richard Johnson, Abigail Crawford, Emma McCarthy, Miss Edgell Adams, Carolyn Boardman, Mrs. Smith, Elizabeth Cunningham, Mrs. W. B. Allen, Rienzi Thomas and President Smith of the Arion Club, etc. Addresses were made by Mr. Gunster, Mr. Hornaday, Mrs. Davis, Mrs. Sharp, Mrs. Rice, Mr. Devries and ourself. In a general way our remarks embodied the crystallization of what had been told us by the Birmingham musicians and music lovers whom we had been interviewing. Commenting on the city's achievements and its artistic ambitions, the consensus of their views seemed to be that Birmingham has passed its period of perspiration, and now is ready for a future of inspiration.

In the South nearly all the vocal instructors teach piano also, which may or may not be a virtue,



according to the degree of knowledge they possess about the keyboard instrument. Recently we published some remarks on this subject, made by Maestro E. T. Croft, of Fort Worth, Tex.

All musical achievement in Southern cities must be added to fifty per cent. in value when it is considered that nearly half the population of all those places consists of negroes.

One of the Birmingham musical fraternity asked us whether we did not believe that after a choir director had rehearsed his singers conscientiously during the year, he should be allowed to lead them when the occasion arises for their appearance at a public concert. Our epochal reply was: "Yes."

Many persons of the South—and I am not referring only to Birmingham—call an orchestra, an "orchestry." Why make the word so difficult?

The suggestion was made here that the MUSICAL COURIER take up a campaign against dishonest concert managers, and ask for legislation against those impresarios who take money from the artists and do nothing for them in return. If the musicians will stand behind the MUSICAL COURIER in such a campaign, and those who have been mulcted by dishonest managers will come forward and tell their story, and be willing to go on the witness stand, the MUSICAL COURIER will be only too glad to undertake remedial steps in their behalf and to stimulate such action as will bring about the proposed legislation.

Sara Mallam has been selected by the Music Study Club, of which she is a board member, to represent the organization this year at the Convention of the Alabama Federation of Women's Clubs.

The Treble Clef Club formerly sang merely for its own pleasure, but now makes appearances for the pleasure of others. With the addition of male voices, the Treble Clef ladies will sing next May in Birmingham at the concert of the New York Philharmonic Orchestra.

A contralto who is an intermittent member of the Metropolitan Opera House forces gave a concert some time ago in Birmingham. Her fee was \$1,000, but when the time came for beginning the concert the club ladies in charge of the affair discovered that there was only \$700 odd in the box office. They explained the situation to the prima donna and said they would give her the \$700 and send \$300 to her hotel after the concert or in the morning. The artist refused flatly to go on with her program until the entire \$1,000 was paid—even though she knew that her engagement was under the auspices of the most representative women of Birmingham. Finally a prominent male citizen went behind the scenes and offered to give the stubborn singer his own check for \$300. "How do I know that it is good?" asked the interpreter of song classics; "nothing but cash will induce me to go on with the concert." Finally the manager of the theatre was called in order to assure the lady that the prominent citizen's check was good for \$300, and she then accepted it—together with the \$700 in cash. The gentleman who told us the story added: "Perhaps I was influenced by this happening, when, in listening to the singer later on, I thought her voice to be the most hard and practical in sound, and her delivery the most matter of fact, I ever had experienced in a concert room. If I can prevent it, she never will get another engagement here." The thought will not down, however, that the singer's contract probably called for advance payment, and no doubt her manager told her to insist on that procedure.

Dr. Edmunds, a Presbyterian preacher, is gifted with a very agreeable voice, and a good sense of

style. He sang for us at the home of Mr. and Mrs. Gunster. The selection was a drinking song, and we threatened to inform his congregation of the fact. The name of the song was: "Drink to Me Only with Thine Eyes." As Alabama is a so called "dry" State, we suggested furthermore that the number in question be used as the Alabama State Hymn.

Prudence Neff, pianist, and her husband, Robert Dolejsi, violinist, form one of the strongest musical combinations in Birmingham. They teach at the Southern School of Musical Art, but their concert activity is practically as large as their labors in the pedagogical field. Miss Neff was the winner last year in the Southern District Contest of the National Federation of Musical Clubs. Her success in that competition gave her the privilege of appearing in Los Angeles last summer at the Convention and Biennial of the National Federation of Musical Clubs, and we heard her play several numbers on that occasion. We made a note at the time to the effect that she possesses a full technical equipment, musicianship, spirit, and emotional depth. Miss Neff has appeared as a soloist with the Chicago and Minneapolis orchestras, the Russian Symphony, Hugo Heerman, Kocian, Maggie Teyte and Florence Hinkle. Mr. Dolejsi, born in Chicago of Bohemian parentage, later went to Vienna and became a pupil of Sevcik. When the young American left the Royal Conservatory of Vienna he was awarded the State Diploma, being the second American to obtain that honor. He made concert appearances in Vienna, Prague and other European cities, and his press notices show that he generally was regarded as a player of finished technic, broad, full tone, musical conception, finished bowing, and abundant temperament. Also in his native country Mr. Dolejsi's performances won high praise from the critics, and he showed us a booklet full of complimentary tributes from the professional gentlemen of the pen. The Neff-Dolejsi artist pair, because of their youth and unquestioned musical ability, should find wide vogue as players and teachers in any community fortunate enough to secure them. Birmingham is trying with all its might to keep the couple there.

When a traveling concert attraction charges \$3,000 in one Southern city, and then travels a few hours farther and asks only \$1,500 for its appearance in the next city, one would not be inclined to call such a proceeding good business. It was done last year and now both the \$3,000 and the \$1,500 patrons are angry.

#### Montgomery Missed

From the capital of Alabama came so many invitations that the city had to be omitted from our itinerary, as the exigencies of travel permitted us to devote only one day to that city. For many years we had been hearing about Southern hospitality, but we never imagined it to be anything like the overwhelming offering of Montgomery. It was with the keenest regret that we felt compelled to forego the pleasure of meeting the musical people of Montgomery and to postpone our acquaintance with them until some future trip through the South.

#### Mellow Mobile

March 15, 1916.

A stop of a few hours was made in the typical old Southern city of Mobile. We desired particularly to see Mrs. J. R. Hagen, a piano teacher who has made a fine reputation in her city. Even more important than her pedagogical work has been her labors in behalf of the State Federation of Music Clubs, of which she is president. She holds the same office also in the Music Lovers' Association. Unfortunately Mrs. Hagen was not in town, but we saw H. Curjel, a member of the Music Lovers' Association, who told us something about

the activities of that club. It is of recent formation, and has set itself the task of bringing good outside music to Mobile, as the inside supply is not available in any great quantity. Already the club has had Kathleen Parlow, and later concerts will be given by De Gogorza, the Zoellner Quartet and the New York Philharmonic Orchestra in May. Mr. Curjel is a dealer in lumber, an industry which flourishes profitably in this part of the country, but his interest in music is intense and he says that he is willing to sacrifice much personal time and energy in order to help Mrs. Hagen and the rest of the Music Lovers' Association to "put Mobile on the musical map," as he expressed it.

Other teachers in Mobile are Minnie Black, piano; Charles Dunster, piano; Charles Scholfield, vocal, and Mabel Heustis, piano and deportment.

Mobile needs a good violin teacher, according to the general opinion of the musicians we saw.

In the local paper we read that the chief income of the Gulf ports is derived from pigs, pecans and peanuts. Near Mobile a new citrus industry has been started and is reported to be very successful.

On the train, just after leaving Mobile, Rene Devries, general representative of the MUSICAL COURIER, asked us another of his disconcerting questions. He said: "Why do long, slow freight trains always pass the passenger expresses at the moment when the travelers are looking out at the prettiest piece of scenery along the entire route?"

Between Mobile and Birmingham all the oxen in the world seemed to be hauling all the lumber in the world.

Mobile is not prosperous at the present time, owing to the war. There are practically no ships in the port, and "a port without ships is like a port without flavor"—in the words of one of the Mobile merchants and wine samplers.

#### Intermezzo

We are in receipt of a letter from El Paso, Texas, written by Albert George Alexander, who has charge of the Public Speaking Department in the El Paso High School. It appears from Mr. Alexander's letter that he is not quite satisfied with an account of his activities which we wrote recently in these columns after our visit to El Paso. Some passages from Mr. Alexander's letter read as follows: "I did not find after scrutinizing your article, that you included in it all about the musical work by all the musical people in El Paso, some of whom are willing to sacrifice even a great many personal interests for the purpose of establishing a symphony orchestra here. I expected to see at least a hint of an acknowledgment and appreciation of this work. In the first place, there never has existed in El Paso, nor does there exist now, such an organization as a symphony orchestra in the full acceptance of that term. It is generally understood that a real symphony orchestra should consist of something more than twenty-six or thirty pieces. I do not desire any publicity, but I wish to set you right in the matter of the symphony orchestra situation here. Therefore, I thought that you might wish to mention the El Paso Symphony Orchestra project that is now supported by the Woman's Club, which, as you may know, or may not know, is the most potent factor in social and cultural affairs here. Because of what has been accomplished with amateurs by me in the schools of El Paso, I imagine that the Woman's Club credits me with the ability to accomplish even more with professional musicians. I am deeply grateful for the support of the Woman's Club, and I trust that with their efforts we will be able to materialize the El Paso Symphony Orchestra

very soon. In my High School Orchestra I have had forty-five players. In the regular Symphony Orchestra I shall get a full complement of forces and we shall play big and representative programs. Our first concert will be announced shortly." We did not intend to do an injustice to Mr. Alexander, and we publish his note very gladly, so that he may state his own case in his own way.

LEONARD LIEBLING.

### PHILADELPHIA ALERTNESS

The surest sign of the gradual and normal development of the knowledge of and love for music in this country is the fact that more and more cities are coming to recognize the necessity of having a symphonic orchestral organization of greater or less size as the foundation stone upon which the music of the community must be raised. Further, these communities have long ago begun to realize what the *MUSICAL COURIER* has always proclaimed, that the symphony orchestra is not only the greatest uplift in the mental, moral and spiritual life of a city, but that it is also of great value when regarded purely from the commercial standpoint.

Philadelphia has lately given ample evidence of its alertness in musical affairs by supporting the production of the Mahler eighth symphony with such heartiness that the three performances originally planned had to be supplemented by five extra ones; and when the following set of resolutions, adopted at the meeting of the Executive Committee of the Philadelphia Chamber of Commerce of February 29 are read, it will be seen that that support came not only from the music lovers of Philadelphia and its suburbs, but also from the largest and most important commercial interests of the city as well:

Whereas, the greatness of any city is not measured solely by the character and volume of its commerce, but also by all those agencies which elevate either the moral, intellectual or artistic ideals of its people; making it thereby more attractive to visitors, a better home for its citizens and of greater value to the nation.

Resolved, That the Chamber of Commerce hereby commends the fine public spirit displayed by the Philadelphia Orchestra Association in producing in Philadelphia and New York the first American performances of the great Mahler choral symphony.

Resolved, That the Chamber of Commerce publicly expresses its appreciation of the energy, ability and high artistic qualifications of the conductor, and fully recognizes the unselfish effort and devotion required of each soloist and each member of the chorus and orchestra.

Resolved, That copies of these resolutions be forwarded to the president of the association, to the conductor of the orchestra and to the press.

(Signed) HOWARD B. FRENCH, President.

(Signed) N. B. KELLY, General Secretary.

The passage of this set of resolutions by the Philadelphia Chamber of Commerce is perhaps the first instance on record of a strictly business organization going out of its way to express its appreciation of the value of a strictly artistic endeavor.

### DANIEL MAYER IN NEW YORK

On Monday of this week Daniel Mayer opened a managerial office in the Times Building, New York. The name of Daniel Mayer needs no introduction to the musical public on either side of the water. Established for over a quarter of a century in London, he has handled all the great artists of the day for the British Isles and oftentimes been the first to introduce them into America. Such artists as Paderewski, Ysaye, Mischa Elman, Anna Pavlowa—to mention only four at random—have first started the careers which have made them famous in England and America under Mr. Mayer's management. The London office of Daniel Mayer will be continued, the English firm being styled Daniel

Mayer & Co., Ltd.; but Mr. Mayer himself will spend a goodly portion of each year at his New York office looking out for his interests in America.

The artists who are now under Mr. Mayer's personal management in America are Florence Macbeth, Maud Allan and Sybil Vane. Florence Macbeth needs no introduction to the American public. An American girl possessed of a most unusual coloratura soprano voice, her career is a record of unvarying successes. In this past season she achieved a fresh triumph through her work with the Chicago Opera Association. Maud Allan, too, needs no introduction. She is a dancer of national and international reputation. She is planning a seven months' tour for next season which will cover practically all the United States. This will be unique in that she takes with her a complete and established symphony orchestra, the Russian Symphony Society of this city, throughout her tour.

Sybil Vane has been in America but a few months

and yet her name is already known far and wide as each of her appearances has won her unstinted praise from public and press alike. She is a diminutive person—"The Pocket Prima Donna"—with a voice of extraordinary beauty. It is a lyric soprano of most unusual warmth and she does with it what she pleases. Its extraordinary technical perfection is due to the work of Clara Novello Davies, the London teacher, now in New York, who is also the teacher of the phenomenal baritone, Wilfred Douthitt. She is advertised as a "sensational" artist, and this is one case in which the use of that too overworked adjective is absolutely justified. Her future career is bound to be really "sensational" in its success.

It is seldom that a musical agency starts its career in this country with three such distinguished artists. Mr. Mayer, in his venture on this side of the water, will doubtlessly meet with the same splendid success which has attended him in England.

## THE BYSTANDER

"Hahnd in Hahnd"—Improved Opera—Remarkable Chiropodist—Railroad Bridges—A Toothsome Tenor

A murrain—whatever that may be—upon those singers who think they must pronounce English differently when singing than in ordinary speech. Dear Singers, one and all, please impress it upon yourselves that there is no such word in English as "ahnd," nor does our speech contain such words as "bahnd," "lahnd" or "hahnd." Of course it is easier to sing the broad Italian "a" than the short English one, but there is no excuse for it. You may not fancy that the correct pronunciation sounds as well (and perhaps it does not from the vocalist's standpoint), but the words that you sing are part of no language on the face of this earth. German is much harder to sing than English, yet you would not think of taking similar liberties with that language. If you did the critics would say your diction was bad, and they would be telling the truth. Further, your diction is bad when you sing those English words wrongly, no matter what excuse you have for doing so. Don't believe that you have a right to change "a" to "ah" just because this or that teacher told you so. Think for yourself and you will find it can be justified on no ground. Just say "ahnd" they went through the lahnd, hahnd in hahnd." Ridiculous, eh?

\* \* \* \* \*

And while you are being lectured, Dear Singers, let's keep right on and say a few words about the habit many of you have when singing English of giving one vowel more sounds than rightly belong to it. Yesterday I heard somebody sing "my-e-e" when all she meant was simple little "my." Again, in such words as "vale," "pale," you are apt to warble "vay-il" and "pay-il." Another word that often gets badly treated is "heart," which is very likely to emerge something like "hah-urt."

One of the most striking instances of this mispronunciation of English that I can recall occurred a good many years ago in the course of a church service. I was pretty young in those days and knew little about music, so when the soprano started in on her solo I failed to recognize the tune, but I did hear the words.

"O' Father Weeks," sang the soprano.

"What is the matter with the woman?" thought I to myself.

"O' Father Weeks," insisted the soprano.

I had never heard these mystic words in church before. They suggested a patent medicine. I became quite interested, speculating on what was going to happen to the old gentleman, when she finally got around to adding another line. Then came the third repetition.

"O' Father Weeks of a Dove," said she.

It was nothing but Mendelssohn's familiar air, "Oh, for the Wings of a Dove."

I remember, too, that she was the wife of a school teacher, who should have taught her more respect for her own tongue.

\* \* \* \* \*

Verdi undoubtedly meant well when he put "Celeste Aida" at the very beginning of "Aida," but from the practical standpoint its position is hardly a success. In the first place, you either have to give up a delectable piece of that delectable French pastry or else cut out the equally delectable black coffee with its accompanying cigar in order

to get into the theatre in time to hear it; and if you do succeed in arriving on time, it does not benefit you much, for "Celeste Aida," to the accompaniment of banging doors, equally banging seats, the rustling of feet and dresses and snatches of unfinished conversation cannot honestly be described as a bit of unalloyed musical enjoyment.

Why does not some director have the courage to shift it into some other scene of the opera? For instance, in the triumphal procession let Radames, as soon as he climbs out of his palanquin—or whatever the thing is that the negroes bring him in on—instead of turning in his campaign report to the King immediately, cast his fond eye upon Aida, rush up to the corner, right forward, and there pour out his regard for the young slave in a stentorian aside. It would come in particularly appropriate there, for presumably Radames has not seen her for several months, having been away in the trenches, and would in consequence (according to the old "absence" principle) feel fonder of her than ever and more inclined to tell people about it. If anybody offers the objection that this would be ridiculous, I can only answer that most everything in grand opera is ridiculous.

\* \* \* \* \*

Seeing it again last week, the thought once more intruded itself upon me—that a wonderful work "Siegfried" would be if some kind music lover would only administer a dose of knockout drops to the impersonator of "Der Wanderer" (whoever he might be) just before the curtain went up, so that his two interminable scenes would have to be cut out!

Or, if one did not wish to be unkind to the artist impersonating "Der Wanderer," perhaps it would be possible to bribe some fearless director to make a change as radical as the one suggested above for "Aida." Let "Der Wanderer" come on, hand a letter containing his pratings to whichever other character is ordinarily the victim of his endless garrulity and then promptly go off again, thus reducing his scenes to not more than three minutes apiece, accompanied by an appropriate selection of his various themes. Certainly the audience does not care anything about what he has to say and Mime, or Siegfried or whoever else chanced to be tagged with the letter, would enjoy reading it after the show just as much as at any other time.

\* \* \* \* \*

A paper from a little Northwestern city happens into my hands once in a while. Occasionally a correspondent who writes about musical events in one of the towns which this paper serves says something surprisingly fresh, original and to the point. For instance, this from a recent issue, "The audience had been told that Mrs. Groll was one of the great mezzos of the day. Many were satisfied that this was the real fact while others were not so sure."

Here is another cryptic statement: "This song was very dramatic at the finale, which proves that what some of us need is a stirring up."

And here is a very genuine tribute, one which any artist might be proud of: "Miss Smith is a very exceptional accompanist and equal to many that are heralded as great;



still she in her unassuming way stays right here with us and lends out her art to boost Blankville."

The bass gentleman who tells me good stories for the "Bystander" column shall no longer be sheltered behind a curtain of anonymity. His name is Henry Weldon and the excellence of his work is known on both sides of the water, for he has sung first roles at the leading opera house of Belgium, the Theatre de la Monnaie, Brussels, with Hammerstein in his London Opera House, and was also first bass of the ill-fated Century Opera. His latest one is about the chiropodist whom war drove over the sea to ply his vocation on this side of the water and who strove to ingratiate himself with New Yorkers by advertising that he "had removed corns from all the crowned heads of Europe."

Theodore Dubois was once explaining to a pupil the difference between the pupil's compositions, which had just been submitted for examination, and the compositions of the masters in which the ideal is the creation of the greatest effect by use of the most simple means. "The masters," said he "are like railroad engineers, who support a great bridge with the aid of a few trestles rightly placed, while you fill the whole valley with dirt to carry your bridge across."

A young lady whom I know went to see popular opera the other night at a place not more than a thousand miles from the metropolis.

"How did you like the new Italian tenor?" I asked.

"He had fine teeth," said she.

Acknowledgments to Pitts Sanborn, the Globe critic, for a new angle on tenors. He recently remarked that, at a certain operatic performance, one of them made sounds such as no man has a right to produce except in the dentist's chair.

If they give "Parsifal" on Good Friday why not "Tristan and Isolde" on the seventeenth of March?

BYRON HAGEL.

### Klibansky's Activities

Artist-pupils of Sergei Klibansky are continually in the public eye nowadays. Some of those recently heard from are B. Guevchenian, head of the vocal department of Stetson University, Florida, who gave a song recital at that institution with success. The Volusia Record said of this:

Professor Guevchenian has the faculty of selecting and presenting unusually artistic programs, the numbers and groupings having a high tone all their own. Miss Ball's finished work and close sympathy with the singer render her accompaniments a vital part of the solos. It would be a little difficult to single out numbers for especial note, but the group of German songs were very pleasing to many in the audience, but the grand climax of the entire recital was the closing song in the final group, a French song, "Hymne au Soleil," by Alexandre Georges. This is a new song and was given most delightfully by the singer.

Victor Goggin sang at a concert at Massey Hall, Toronto, under the protectorate of the Duke and Duchess of Connaught. Genevieve Zielinska has been engaged for the Aborn Opera Company, Brooklyn, N. Y.; Virginia Magruder was soloist at the Central Christian Church recently. Mrs. A. B. Gross was soloist at the Y. M. C. A. annual meeting, Springfield, Mass., when the Springfield Republican said of her singing:

Mrs. A. B. Gross, the soloist, made a hit with the audience, each of her songs being greeted with such hearty applause that an encore was necessary.

Mr. Klibansky's next pupils' recital will be held at the auditorium of the West Side Y. M. C. A., New York, West Fifty-seventh street, April 5, 8.15 p. m. Complimentary tickets may be obtained at his studio, 212 West Fifty-ninth street.

### Dr. Wolle Plays Bach

On Friday, March 17, Dr. J. Fred Wolle, concert organist of Bethlehem, Pa., gave an all Bach recital program in Christ Church, Cincinnati, Ohio, under the auspices of the Woman's Art Club of that city. His next engagement of importance will be in Akron, Ohio.

### Julia Heinrich Recital, April 4

Julia Heinrich, who is well known to New York concert goers, will give a recital in Aeolian Hall, New York, Tuesday afternoon, April 4. She will be heard in songs by Schubert, Brahms, Robert Franz, Bachelet, Delibes, Saint-Saëns and Max Heinrich.

### Beethoven Society to Give Concert

The second private concert of the Beethoven Society, Mrs. James Daniel Mortimer, president, will be held at the Waldorf-Astoria Hotel, New York, Thursday evening, April 6.

## HOW MUSICAL COURIER VISITORS ARE RECEIVED IN THE SOUTH

[Birmingham (Ala.) Ledger, March 16, 1916.]  
SPEAKERS NAMED FOR LUNCHEON FOR MR. LIEBLING.

There is much interest being taken by the musical people of the city in the visit of Leonard Liebling, editor of the MUSICAL COURIER.

Mr. Liebling is making a tour of the South in the interest of his splendid periodical, and his presence in this city will be stimulating to civic as well as musical affairs.

After making an address before the Music Study Club on Friday at Cable Hall, Mr. Liebling will be the guest of honor at a luncheon at the Tutwiler, for which reservations may be made by telephoning the Cable Hall.

Frederick Gunster will preside as toastmaster at the luncheon, being chairman of the music committee of the Chamber of Commerce.

Rene Devries will share the honors with Mr. Liebling, and brief talks will be made by Mrs. Houston Davis, president of the Music Study Club; Mrs. E. T. Rice, representing the choral work in the Treble Clef Club; J. R. Hornady, speaking from the standpoint of a commissioner versus a newspaper man; and Mr. Dahm-Petersen, as a correspondent for the MUSICAL COURIER.

[Birmingham Age-Herald, March 16, 1916.]  
LEONARD LIEBLING ARRIVES IN CITY TO SEE MUSICIANS.

EDITOR IN CHIEF OF MUSICAL COURIER WILL BE GUEST AT ELABORATE LUNCHEON TOMORROW.

Leonard Liebling, editor in chief of the MUSICAL COURIER of New York, arrived in Birmingham last night for a sojourn of two or three days.

He has been making a tour of the United States for the purpose of studying musical and social conditions at first hand and writing his impressions of the sections visited. He enjoys the reputation of being at once a brilliant journalist and an attractive speaker. He will deliver a lecture at Cable Hall tomorrow at 11 o'clock on the theme "Beethoven and Plagiarism in Music," or words to that effect. This lecture will be free and everybody interested in music is invited to attend.

At 1 p. m. Friday Mr. Liebling will be entertained at a luncheon to be given at the Tutwiler under the auspices of representatives of the civic bodies of Birmingham. Tickets for the luncheon are being distributed through the Chamber of Commerce, the Business Men's League and the Rotary Club. The price is \$1.

Mr. Liebling had intended spending today in Montgomery, but he said last night that as he had to catch up with his correspondence and other work he decided to slip in here quietly and keep busy in his room most of today.

[Birmingham News, March 16, 1916.]

COMPLIMENTARY IS HIS COMING TO THE CITY

Leonard Liebling, the distinguished music critic and editor in chief of the MUSICAL COURIER, will be a guest in Birmingham Friday and Saturday. He is to deliver a lecture before the Music Study Club at Cable Hall, Friday morning, to which the public is invited.

The professional musicians and music lovers are elated that a man so distinguished is coming to learn of musical conditions in Birmingham and that this city, along with others which he has visited, will see itself as Mr. Liebling sees it, when his articles appear in the MUSICAL COURIER. The MUSICAL COURIER is the largest musical magazine in the world and its items cover all interesting musical events in this country as well as abroad. In fact, it is a clearing house for all that pertain to music and there is scarcely a first class hotel in all Europe where the latest copy of its publication is not to be found.

Birmingham has long been jealously guarding its growing reputation as the musical center of the South, and Mr. Liebling's visit is not only important, inasmuch as it offers an opportunity for local talent and the public to meet and cultivate one ranking at the head of his profession, but his visit as well is a distinct compliment to the community.

The lecture of Friday is to be delivered at 11 o'clock in the morning and the public is invited to be present, there being no charge for admission. The event will be immediately followed by a luncheon at the Tutwiler Hotel, when Mr. Liebling will be introduced to those present by Mrs. Houston Davis.

The distinguished critic bears an enviable reputation as a wit and his lectures, instructive to a remarkable degree, invariably sparkle with a goodly amount of humor. But he also has his serious side and during his sojourn in Birmingham will seek a conference with the Civic Chamber and

the members of the Newspaper Club along lines which he deems of much concern to the press and the community.

There are two good things connected with the visit of the coming critic: the one that the public is invited to hear him without cost; the other, that at the luncheon, which is to be a Dutch treat for all who may wish to participate, there will be but few remarks made by local speakers, most of the time devoted to speaking being assigned to Mr. Liebling and Rene Devries, another critic, who is traveling with him.

[The Birmingham Age-Herald, March 16, 1916.]  
MRS. CHARLES J. SHARP, GENERAL CHAIRMAN OF ENTERTAINMENT COMMITTEE FOR MR.

LIEBLING, TALKS INTERESTINGLY ABOUT PURPOSE OF HIS VISIT

BY DOLLY DALRYMPLE

Friday will usher in a notable day in Birmingham in musical circles when Leonard Liebling, editor in chief of the MUSICAL COURIER, one of the best known journals in America, will be the honored guest of the various civic bodies of this city.

The Music Study Club, contemplating Mr. Liebling's visit, called together the various civic organizations of Birmingham, the Chamber of Commerce, the Board of Trade, the Business Men's League and some six or eight other clubs, and paid Mrs. Charles J. Sharp the compliment of choosing her as general chairman of the entertainment committee.

Mrs. Sharp is ably qualified to fill the position, as she is always associated with everything of a musical and literary nature in which Birmingham is interested, and her popularity and ability bespeak always a following of representative men and women, who have at heart the uplift and the improvement of conditions here in the highest and best manner.

Mrs. Sharp has been enthusiastic in her work for the arrangements for Mr. Liebling's visit, and especially interested in the social feature, which will be the luncheon at the Tutwiler, Friday, at 1 o'clock.

Frederick Gunster, Birmingham's talented artist, will preside at the luncheon, and in doing so will give Mr. Liebling the most charming impression of this city and its interest in music, for no one is better fitted to present this side of the subject than Mr. Gunster.

In talking with Mrs. Sharp yesterday about the approaching visit of Mr. Liebling and the purpose of his coming she said:

"Mr. Liebling is making a tour of the United States; he has written some very interesting articles in his paper, the MUSICAL COURIER, of the West and conditions there. He quoted some things not too complimentary concerning Denver, which I believe he said he did not visit. Now the point is, we have everything to be proud of in Birmingham, from a musical and civic standpoint, and we are anxious to show him what we stand for. Certainly we are not contented to stand still, for each year brings us nearer our aspirations and ideals. This year, which is but just begun, will be the banner year in music for us, and I am sure the business organizations are more interested in promoting musical affairs than ever before, and after all that is very necessary.

"The MUSICAL COURIER is one of the greatest musical journals in America, and Mr. Liebling is a fearless editor," she criticised. "We desire his friendship and good will, and we have but to show him the generous hospitality that Birmingham knows so well how to dispense to make him our friend and admirer.

"The luncheon for Mr. Liebling and his business manager, Rene Devries, is in no sense a club affair, I should like to have it understood," said Mrs. Sharp, "but a civic luncheon strictly, to which every citizen is invited to meet our distinguished guest. It will be in the nature of a civic welcome to Mr. Liebling. Tickets may be purchased at The Cable Piano Company or from Mrs. Laurens Block, the chairman of the invitation committee, and it is quite necessary that we should know by Thursday afternoon just how many contemplate attending, as we must have something definite to work on.

"The program will be an interesting one," Mrs. Sharp said in conclusion, "consisting of a few short speeches of a few minutes each. Mrs. Houston Davis, who has worked so faithfully and loyally and who is one of Birmingham's foremost musicians, will introduce Mr. Liebling, and he will follow with a short talk on his musical experiences and impressions. This talk will appeal to the business man and add interest to his already overcrowded life, and it will add enthusiasm to the musicians, both teachers and pupils. We are very happy to have Mr. Liebling visit us, but we must show him that we are. We must convince him of it."

# "SIEGFRIED" IS SUBSTITUTED FOR "DIE MEISTERSINGER" AT METROPOLITAN

Hans Sachs Indispositions Necessitate Change of Bill—"Carmen" Twice Put On During the Week—Last Sunday Night Concert of Season—Metropolitan Ballet School Matinee

## "Carmen," March 22

Bizet's popular work drew another big audience to the Metropolitan Opera House on Wednesday evening of last week. Caruso was the Don José, and, needless to say, sang as only Caruso knows how. Geraldine Farrar gave her familiar spirited portrayal of the title role; Edith Mason was a charming and sweet voiced Micaela, and Pasquale Amato made a handsome figure as Escamillo, delivering the "Toreador Song" with verve and polish. Mabel Garrison and Sophie Braslau, as Frasquita and Mercedes, respectively, sang well. Giorgio Polacco conducted.

## "Siegfried," March 23

"Meistersinger" was announced, but Hermann Weil, the regular Hans Sachs, was indisposed; Clarence Whitehill has long awaited the opportunity to sing Sachs, but he, too, was indisposed. Otto Goritz had often sung the role in the past, but he was down for Ochs in the "Rosenkavalier" on Friday evening, and Sachs on one evening, followed by Ochs on the next, is more than can reasonably be demanded of one pair of human lungs. So "Siegfried" was substituted at the eleventh hour. Urlus sang the young hero, Gadschi the Brünnhilde, and there was the usual cast in support, including Braun as Der Wanderer, Goritz as Alberich, Ruysdael as Fafner, Louise Homer as Erda, and Edith Mason as the Forest Bird. Artur Bodanzky conducted. It was a good performance, one of the best Wagner performances of the season, in fact. Urlus, always a reliable artist, was in unusually good voice, and the same is true of Mme. Gadschi. Braun, too, was in his best form, Der Wanderer in consequence being less of a bore than usual. The orchestra, which, after all, is the principal soloist in any Wagner work, played with spirit and flexibility under Bodanzky.

## "Aida," March 24 (Matinee)

Verdi's great opera was given its final performance of the season on Friday afternoon, March 24. The cast was similar to that on other occasions, although it was the first time this season that Caruso has sung this role here. True, he gave it at one of the performances at the Brooklyn Academy of Music. His admirers seized the opportunity offered by this special matinee to hear him, nor were they disappointed except perhaps because there is not to be another performance of this work this season.

Marie Rappold repeated her familiar and excellent delineation of the title role. Vocally and histrionically Mme. Rappold is at her best in this work, and her performance on this occasion was one of the best she has given this season. Louise Homer again essayed the part of Amneris.

In the role of Amonasro, Giuseppe de Luca acquitted himself in a manner that deserves special credit. The gifted baritone is an artist on whom dependence can be safely placed in the matter of the excellent singing and acting of any role he undertakes.

Henri Scott repeated his finished interpretation of the part of the priest. The Ramfis of this artist is a majestic figure in the plot and one whose vocal ability is of the very best.

Giulio Rossi as the King, Pietro Audisio as a Messenger, and Lenora Sparkes as a Priestess completed the cast.

Gaetano Bavagnoli again conducted, giving the work a reading that was delightfully finished.

## "Rosenkavalier," March 24 (Evening)

The final performance of the season of Strauss' charming opera, which would be still more enjoyable with just a few more cuts added to those already made, drew a good sized audience. The work was finely done throughout. Mme. Kurt makes an imposing figure as the Hofmarschallin and sang excellently. Octavian remains one of Margarete Ober's best characters. Otto Goritz repeated his familiar Ochs, which got its usual laughs, and Edith Mason, beside looking a very attractive Sophie, sang the oftentimes difficult music with splendid vocalism and great beauty of voice. The other characters were distributed as usual. The orchestra was at its best and under Artur Bodanzky's direction brought out all the niceties abounding in this score.

## "Madame Sans-Gene," March 25 (Matinee)

Two performances of Giordano's work were given this season, the second and last one being on Saturday afternoon, March 25. The cast was the same as at previous performances, including Geraldine Farrar in the title role; Giovanni Martinelli as Lefebvre, Paul Althouse as Count Neipperg, Pasquale Amato as Napoleon, Andrea de Segura as Fouché, Rita Fornia as Giulia, Lenora Sparkes as

Tonietta, and Sophie Braslau as La Rossa. Miss Farrar gave an excellent performance of the carefree heroine, and Giovanni Martinelli gave his familiar and polished performance of the role of her husband. Paul Althouse makes a dashing figure in his uniform, and his singing was marked with equal brilliancy. Pasquale Amato, as Napoleon, was in excellent voice and his singing delighted the large host of his admirers who were present and applauded vigorously.

Others in the cast were Max Bloch as Vinaigre, Vera Curtis as Queen Carolina, Minnie Egner as Princess Elisa, Angelo Bada as Despreaux, Riccardo Tegan as Gelsomino, Robert Leonhardt as Leroy, Vincenzo Reschiglian as de brigade, and Bernard Begue as Roustan.

Giorgio Polacco was the wielder of the baton and as such special credit for the success of the performance should be given.

## "Sonnambula," March 25 (Evening)

On Saturday evening, March 25, Bellini's "Sonnambula" was given its third and last performance of the season. Maria Barrientos, for whose benefit it was revived, gave another remarkably fine impersonation of the role of Amina. Her singing never fails to please, and on this occasion her voice was in excellent condition and her portrayal of this role called forth prolonged applause. The remainder of the cast was the same as at previous per-



ENRICO CARUSO AS DON JOSE IN "CARMEN."

formances: Lenora Sparkes as Lisa; Flora Perini, Teresa; Giacomo Damacco, Elvino; Adamo Didur, Count Rodolfo; Giulio Rossi, Alessio, and Pietro Audisio as a Notary.

As on previous occasions, Gaetano Bavagnoli conducted with his usual finish.

Following the opera the ballet from Borodin's "Prince Igor" was given, featuring Rosina Galli, whose work is ever a delight to the eye. For this work also Bavagnoli was at the leader's desk.

## Metropolitan Sunday Evening Concert

Sunday evening, March 26, the last Metropolitan Sunday night concert was given. The soloists were Anna Fitzu, soprano; Louise Homer, contralto; Pasquale Amato, baritone, and Herbert Witherspoon, bass. Miss Fitzu sang an aria from "Aida," "Ritorno Vincitore," very effectively. Pasquale Amato gave an aria from "Otello" and Mr. Witherspoon sang "Oh tu Palermo" from "I Vespri Siciliani." Both were in excellent voice. Mme. Homer sang an aria from "Don Carlos" and from "Samson et Dalila." The orchestra was under the direction of Richard Hagemann.

## The Ballet School, March 27 (Matinee)

On Monday afternoon, March 27, the annual students' performance of the Metropolitan Ballet School took place at the Metropolitan Opera House. The members of the class number about ninety. A few years ago the corps de ballet at the Opera consisted of foreigners, but the school

has progressed so favorably that for the past two seasons the ballet has been composed entirely of its pupils. The director of the school is Pauline Verhoeven, who is also ballet mistress of the Metropolitan. The young ladies, each and every one, gave evidence of the careful training to which they have been subjected and showed an astonishingly high grade of perfection throughout.

The soloists of the afternoon were Mary Gambarell, Queenie Smith, "La Petite Virginia," Agnes Roy, Eva Swain and Leon Spitzer. There were all sorts of dances and not a word could be said of the whole program except in praise. Mme. Verhoeven is certainly to be complimented on the high grade of her work as evidenced by the excellent performance of her pupils.

## "Carmen," March 27

The first of the two performances of "Carmen," scheduled for the final week of the Metropolitan season, attracted the usual crowd, filling every seat and jamming the standing room to suffocation. It was the usual cast, with Caruso, Farrar, Edith Mason and Amato in the principal roles. It was a fine performance under Polacco's competent direction. But if those who were so eager to see it as to stand in line from 3.30 in the afternoon for the privilege of buying an admission expected any extra little diverting incidents to be introduced by Miss Farrar, they were disappointed. Apparently once was enough for her—if not for them.

## "Trovatore" and "Tales of Hoffmann"

at Brooklyn Academy of Music

On Thursday evening, March 23, "Trovatore," the second opera of the Aborn season of English opera at the Academy of Music, in Brooklyn, was presented. Principal parts were cast as follows: Leonora, Edith Helena; Azucena, Lillian Eubanks; Manrico, Fausto Castellano; Count di Luna, Richard Bunn. All of the young singers threw themselves into the work heart, soul and voice and the performance, less exacting than the opening "Aida," was decidedly better. Lillian Eubanks as Azucena again showed the beauties of her voice, but she sticks to the error of singing Italian in English opera. There is an excuse for this in the case of the tenor, Castellano, who is an Italian and cannot sing in English, but we should prefer Miss Eubanks in the vernacular. Richard Bunn revealed a most agreeable baritone voice, excellent tonal vocal ability and considerable knowledge of acting as Count di Luna.

There was an audience which filled the house to the last seat, as has been the case every evening since the beginning of the engagement.

The second week of the Aborn English Grand Opera Company at the Academy of Music, in Brooklyn, opened last Monday evening with the "Tales of Hoffmann," the principal parts being taken by Belle Gottschalk (Antonia), Edith Helena (Guiletta), Eileen Castle (Olympia), Salvatore Giordano (Hoffman) and Millo Picco (Dr. Miracle).

With each new production the standard of performance is consistently improved. The artists have now gotten used to each other and the grade of opera offered to the public is most satisfactory, a fact evidently appreciated by this public, for the theatre on Monday evening was filled almost to capacity.

Belle Gottschalk, soprano, appeared for the first time with this company. Miss Gottschalk was most happy in her impersonation of the unfortunate Antonia. Her acting was convincing and her beautiful voice and splendid singing proved more than adequate to a thoroughly satisfactory rendition of the dramatic music which falls to her lot. Edith Helena as Guiletta appeared to better advantage than in "Trovatore" and carried her act splendidly. Eileen Castles, appearing for the first time with the company, both sang and acted the capricious part of the famous mechanical doll with good effect, while Giordano as Hoffman, and Picco as Dr. Miracle rounded out the cast in excellent fashion. The opera for the last four performances of the week will be "Carmen."

DAVENPORT, IA.—An innovation in club programs is one of the Music Lovers' Club. "Love's Despair," "The Cry of Rachel," titles chosen at random from the program, indicate its general character. Numbers from Handel, Gounod, Chopin, Liszt and modern composers were given. Mrs. Arthur P. Griggs, of Camp McClellan, Davenport, was hostess.

SAVANNAH, GA.—At a special business meeting of the Opera Study Club of this city it was decided to indorse the candidacy of Maud Heyward for the head of the new Public Library. Miss Heyward has been an active supporter of the Opera Study Club ever since the organization was started.

AMERICUS, GA.—The Music Committee of the Elks met recently to choose the band for the Elks Convention to be held in that city in April.



## MENDELSSOHN CHOIR GIVES BIG SUM TO TORONTO BENEFIT

English Singer Honor Guest of Club—Society Patronizes "Belles of Boo Loo"—Lady Eaton's Gift—Graveure Concert—Hambourg's Engagement

Toronto, March 22, 1916.

It is announced that the famous Mendelssohn Choir, ably conducted by Dr. A. D. Vogt, has given over \$1,000, half the proceeds of its recent successful festival at Massey Music Hall, to the Red Cross Society. The other half has been donated to the Toronto Patriotic Fund. Sir Edmund Walker, the honorary president and the other officers and members are to be congratulated upon the result of their efforts.

### ARTS AND LETTERS CLUB

Phyllis Neilson-Terry, the English actress-singer, was a guest of honor at a reception given by the Arts and Letters Club on March 14. Her traveling companion, Edith King was with her. Miss Neilson-Terry made an eloquent speech at a patriotic meeting held the same week at Toronto's City Hall.

### "THE BELLES OF BOO LOO."

Government House encouraged the production of "The Belles of Boo Loo" at Loew's Theatre, on the evening of March 14, his Honor the Lieutenant-Governor being present with Lady Hendrie, Miss Hendrie, Col. Clyde Caldwell and Mrs. Caldwell.

The patronesses included Mrs. W. H. Hearst, Miss Church, Lady Pellatt, Lady Eaton, Sir William and Lady Mackenzie, Mrs. H. D. Warren, Mrs. George H. Gooderham, Mrs. J. W. Flavell, Mrs. Mark Irish, Mrs. E. A. Dunlop and Mrs. W. E. Rundle.

### CONCERT BY LOUIS GRAVEURE

Louis Graveure, the Belgian baritone, will be heard here at Massey Music Hall on the evening of Thursday, March 23, at a concert in aid of the 180th Battalion. The event is under the patronage of Lady and Miss Hendrie, and the Ladies' Auxiliary of the Sportsmen's Patriotic Association, which consists of: Mrs. W. H. Hearst, Mrs. I. B. Lucas, Mrs. W. J. Hanna, Mrs. T. W. McGarry, Mrs. A. E. Kemp, Mrs. Edmund Bristol, Lady Willison, Mrs. R. H. Greer, Mrs. H. S. Strathy, Miss Macdonell, Mrs. P. J. Mulqueen, and Mrs. Arthur Van Koughnet.

### LADY EATON'S GENEROSITY

Several items in a dispatch to the Globe of this city from Omeme, Ontario, on March 21, are of special interest, among them being:

"A very pleasant event took place in connection with the visit of Lady Eaton of Toronto, to Omeme, her home town, on Friday last, where she presented the band instruments to the 109th Battalion. Private Noel Clarke, who had recently returned from the front, was given a gold watch. "Lady Eaton then presented the instruments to the band. At the urgent request of Col. Fee her name was inscribed upon them. Col. Fee accepted upon behalf of the Battalion. Mrs. Fee presented Lady Eaton with a beautiful bouquet of roses in behalf of the officers and non-commissioned officers of the 109th. Lady Eaton very kindly sang twice during the evening, to the great delight of all, and one of the handsmen also sang."

### TO WED IN NEW YORK

It is announced that Isabelle McClung is to wed in New York, Jan Hambourg, the well-known violinist of Toronto. Mr. Hambourg is the brother of Boris Hambourg, the cellist, and Mark Hambourg, the pianist.

MAY CLELAND HAMILTON.

### Famous Artists Continue Aid at Benefit Concert

At the Tuesday evening, March 21, concert of the "Allgemeiner Hilfs-Bazar," held in Madison Square Garden, New York, Lucy Gates, soprano; Marguerite Melville-Liszewska, pianist, and Fritz Kreisler, violinist, furnished the program.

Miss Gates was heard with evident pleasure by the big audience in the following numbers: "Mädchenlied" (Brahms), "Haidenlied" (Schubert), "All mein Gedanken" (Schumann), "Die Nachtigall" (Alabieff), and other songs in German. Miss Gates was given recall after recall, to which she responded generously with encores.

Mme. Melville-Liszewska contributed a Chopin scherzo, Leschetitzky's "Humoresque," Schumann's "Romanze" and a Moszkowsky "Konzert studie," and was likewise heartily applauded for the finish of her technic and skill in interpretation.

Fritz Kreisler was accorded an ovation for the contribution of several of his own compositions to the program.

Yolanda Mero was heard for a second time at these concerts on Tuesday afternoon, March 21, playing two Liszt numbers with superior piano technic and interpretation.

Pupils of Theodore Spiering also appeared on the same program. They were Madeline MacGuigan, Katherine

Cavalli, Caroline Powers and Irene Stockwell, who was heard in a concerto for four violins (Maurer). These young soloists displayed a remarkable adaptability to ensemble playing.

William Wade Hinshaw's name was one of the outstanding attractions on the Wednesday afternoon program. The big Metropolitan Opera Company baritone sang with splendid dash and notable skill "Die Drei Dörfer" (Rodenstein Lieder) (Jensen), "Der Atlas" (Schubert), "Der Knabe mit dem Wunderhorn" (Schumann), and "Drei Wanderer" (Hermann), to which he kindly added encores so appreciative of his contributions were the listeners.

Johanna Gadske, the famous Wagnerian soprano, of the Metropolitan Opera Company, was a generous donator of her services on Wednesday evening; likewise Henri Scott, baritone of the Metropolitan Opera Company; Paul Reimers, tenor, and Lawrence Goodman, pianist.

At the concluding concert, Thursday evening, March 23, Margarete Ober was the bright particular star, and Eddy Brown, violinist, shared her popularity. Otilie Schillig, the brilliant young soprano; Herma Menth, pianist; Naham Franko, violinist, and G. O. Hornberger were heard on the same program.

It would be difficult to find a list of programs containing a more remarkable list of artists, who have appeared under like conditions, in so short a period of time than those given at Madison Square Garden, New York, from March 11-23, at these concerts.

### YOLANDA MÉRÖ SOLOIST WITH PHILADELPHIA ORCHESTRA

Yolanda Mero, the Hungarian pianist, played with the Philadelphia Orchestra February 25, earning the following deserved praise from the press of that city:

Yet, withal, honors must be assigned to the soloist, Yolanda Mero, the Hungarian pianist, for an extraordinary interpretation of the Liszt concerto No. 2 for piano and orchestra. The work is the same



Photo by Press Illustrating Service, Inc., New York.  
YOLANDA MERO IN HER NEW YORK HOME.

in which she made her debut with the orchestra five years ago. Its difficulties and subtleties are numerous and a pianist could hardly find a more difficult test of art or virtuosity. Mme. Mero made it more than an exhibition of technic, though she is beautifully precise. Her tone is full, fluent and well rounded. It has definition without hardness, clarity without clangor.

She is manifestly an artist of importance who would be heard in recital with much pleasure.—The Evening Telegraph, February 26, 1916.

Mme. Mero since she last played here has gained in authority and added perceptibly to her spiritual stature, while, pari passu with the growth of the interpretative faculty, the technical skill has developed to a point where the fingering and the movement of the arms therewith is so fluent and free, so spontaneous and so confident of itself, that one is scarcely sensible of it and thinks almost wholly of the music rather than the means whereby the sound comes into being.

The action of the wrists was indeed an object lesson in the poetry of motion. As Mme. Mero sat at the piano she seemed oblivious of virtuosity, forgetful of any difficulty in the music, serenely unmindful of the sense of an ordeal. She played as though the runs, brushed by the strong, lithe arms the length of the keyboard, the subtle nuances of light and shade and the still more subtle and ever present rhythmic pattern were the easiest things in the world to produce; the labor was utterly hid, and there was no false note, either of percussion or of temperament.

There followed recalls and flowers—and the impression immediately made will be long remembered.—Philadelphia Public Ledger, February 26, 1916.

Yolanda Mero in playing the dazzling, the smashing concerto of Liszt in A major was both phenomenal and magnificent, but these terms cannot be qualified nor used in comparison. For us, to whom

the exhibition of the tonal qualities of the piano as an instrument is always of secondary interest, the playing was an example of astonishing, of desirable virtuosity.—Philadelphia Evening Ledger, February 26, 1916.

The pianist gave masterly performance of the work. It was manly in its presentation and given with a force and fire that thrilled, and with a perfection in execution such as is at the command of but few pianists.—The Philadelphia Press, February 26, 1916.

Yesterday's soloist, Yolanda Mero, in the Liszt A major concerto for piano and orchestra, made an artistic success. Mme. Mero is an established favorite in Philadelphia and her appearances are always the occasion of genuine enjoyment. Her style of playing is especially adapted to the Liszt music, which she delivers with a bravura and dash always associated with the Hungarian temperament. Her double finger technic is dazzling in its brilliancy and lightness, while the few intervals devoted to a quiet, expressive style in this particular concerto gave opportunity for the display of that rarely lovely, sympathetic tone possessed by Mme. Mero.—The Philadelphia Record, February 26, 1916.

The soloist was Yolanda Mero, the pianist. She played the second Liszt concerto. The work of this pianist has many of the qualities of genius and her performance of this particular number was original and illuminating.—The North American, February 26, 1916.

The second Liszt's two piano concertos is one of the most spectacular of compositions for that instrument, and as Mme. Mero plays it none of its radiance of beauty is lost. This pianist has the authority of a man, but the grace and charm of a woman. She is a handsome brunette of stately appearance, dignified and unaffected. She both charmed and dazzled her audience yesterday, winning a well merited ovation of applause.—The Evening Bulletin, February 26, 1916.

### Motet Choral Society of Washington to Give Another Concert, April 5

On Wednesday evening, April 5, at Memorial Continental Hall, Washington, D. C., the Motet Choral Society will give its final concert of the season under the direction of Otto Torney Simon. The work of technical preparation, like that of the individual soloist, is the unique feature of this organization. The director plays on a solo instrument, as it were, obtaining some unusual effects. On this occasion, the program will be as follows:

#### Two choruses—

The Land of Amorea (on a Hebrew theme).....Mousorgsky  
The World Is Too Much with Us.....Bantock  
(Sonnet by Wordsworth.)

Trio for piano, violin, cello.....Arensky

#### Three choruses of night—

The Sounds of Evening.....Dvorak  
The Star of Evening (words by Thomas Campbell),  
Coleridge-Taylor  
Hail, O Moon (from the Kalevala, Finnish folksong),  
(for male voices).....Sibelius

#### Two cello solos—

Adagio Cantabile.....Tartini  
Gavotte (from Ballet Music of Idomenos).....Mozart

#### Two choruses of spring—

The Awakening of Spring (from the Russian of Apollon  
Maikoff).....Grecaninof  
Blossoms Born of Springtime (from Saint Ludmila).....Dvorak

At this concert the organization will be assisted by a piano and string trio composed of Lenore Baker, pianist; Samuel Korman, violinist, and Richard Lorleberg, cellist. Mrs. Otto Torney Simon and George H. Wilson will be the accompanists.

The concert will be under the patronage of Mrs. Larz Anderson, Mrs. Sidney Ballou, Mrs. Thomas Ewing, Mrs. Franklin K. Lane, Miss Laura Harlan, Mrs. Henry Peckham, Mrs. Buckner Randolph, Rev. F. Ward Denys, Admiral Charles H. Stockton and Walter Dwight Wilcox.

### Klibansky Artist-Pupil's Recital

Louise Wagner, artist-pupil of Sergei Klibansky, gave a song recital March 26, Carnegie Chamber Music Hall, which served to display her fine soprano voice, one which has developed a dramatic quality. Because of this characteristic, her singing of the "Ocean, Thou Mighty Monster" aria was intense in its quality, full of splendid impulse, with an altogether thrilling high C. A storm of applause followed, showing that her singing and interpretation of this very difficult aria had passed the censorship of public opinion, and not only that, but won hearty endorsement. A group of German songs by Schumann, Wolf, Strauss and Brahms, three songs in French, and songs by the American composers, Clough-Leigher, MacFadyen, Gilmour, La Forge and Homer, completed her list, Philip Sipser playing capable accompaniments.

The appended press notice is clipped from the New York Times of March 27:

Louise Wagner, soprano, made her first appearance here with a song recital at Carnegie Chamber Music Hall last night. Her program comprised a group of songs in German; another of songs in French by Paladille, Luckstone and Hue; the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," and a concluding group of five songs in English. Miss Wagner is a young singer of much promise, in fact, one does not recall easily any of the season's new singers whose debut was more promising. She has a voice of large volume, which is not only of good quality, but has an individual timbre, rich and ingratiating. She sings with understanding and a sense of style, and has considerable force.

# FIRST HEARING IN BOSTON OF A SYMPHONIC POEM BY HILL

"The Parting of Lancelot and Guinevere" Inspired by Poem of Stephen Phillips Played at  
Symphony Concerts—Gabilowitsch Concludes Historical  
Series—Other Activities

31 Symphony Chambers,  
Boston, Mass., March 26, 1916.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its eighteenth pair of concerts of the season in Symphony Hall on Friday afternoon and Saturday evening, March 24 and 25. The program was as follows: Overture, "The Barber of Bagdad," Cornelius; concerto in A minor, for cello and orchestra, Volkmann; symphonic poem after Stephen Phillips, "The Parting of Lancelot and Guinevere," Hill; symphony in A major, "Italian," Mendelssohn. Heinrich Wernke, first cellist of the orchestra, was the soloist.

Mr. Hill's symphonic poem was performed here for the first time. Based on the Arthurian legends and directly inspired by a poem of Stephen Phillips, it proved remarkably interesting in theme and harmonic treatment. The overture by Cornelius is also an interesting and agreeable work, though somewhat superficial in spots. In the concerto Mr. Wernke performed the cello part with his usual admirable virtuosity.

## CONCERNING ARTHUR HACKETT'S REMARKABLE SUCCESS

Arthur Hackett, famous among New England's tenors, has fulfilled not only an uncommonly busy season, but one that has brought him remarkable praise from public and press alike. Among his many successful appearances, it would be difficult to select any one as outstanding, but making a haphazard selection, it should prove interesting to show Hackett up in a Quaker City appearance, that is, when he sang the tenor part in "The Messiah," with the Philadelphia Choral Society earlier in the season. Concerning this achievement, the Quaker City press quaketh as follows:

"Arthur Hackett's artistic and thoughtful delivery of the opening air, and of 'Behold and See,' was likewise in accord with the tradition of the music. He is in all ways an excellent tenor, whose art is innocent of shallow tricks and ruses, and whose musical scholarship seems sound to the core."—Philadelphia Ledger.

"Arthur Hackett, a young tenor, who comes from Boston, was heard in Philadelphia for the first time, and conquered his audience. He has a clear, sympathetic voice, which he uses with ease and artistic appreciation. His appealing beauty of tone was increased in effect by the reverence of his singing, potent in appeal being his delivery of 'Behold

and See,' one of the most beautiful numbers in the work."—Philadelphia Evening Bulletin.

"The Boston tenor, who had to face perhaps the most difficult passage in the entire oratorio the first time he arose, more than insured his future favor among the Choral Society devotees. His 'Comfort Ye My People' was masterful and alone it sufficed to make sure his good standing without his even better effort in the second part recita-



ARTHUR HACKETT,  
Tenor.

tives and arias. His easy method of using his voice, mounting to great heights without effort and dropping into the lower register without a semblance of roughness, was excellent."—Philadelphia Record.

"Mr. Hackett, a tenor from Boston with a voice of rare sweetness, had much to do in his role and succeeded so well as to be a fitting compeer of his associates."—Philadelphia Evening Ledger.

"Perhaps the greatest interest of this year centered around the initial appearance in this city of Mr. Hackett, the tenor. He is well and favorably known in concert in New England and his entrance into Philadelphia musical circles last night was a most auspicious one."—Philadelphia Inquirer.

One hundred per cent is not a bad average; anyway, it does sound all right when it is handed out vocally. Perhaps Hackett will slip over a few more hot ones before he begins his annual vacation. There is a date with Alice Nielsen at Tremont Temple on April 6; "The Creation" at Stafford's Springs, Conn., on April 25, and a recital in Providence on April 30. Hackett's showing speed, and we intend to watch his smoke.

## MARCIA VAN DRESSER GIVES FIRST BOSTON RECITALS

Marcia van Dresser, the celebrated lyric soprano, gave her first Boston recital in Jordan Hall on the afternoon of March 18. Her program was an interesting one, drawn principally from Brahms and Hugo Wolf, with several Old French, Old English and modern American songs for variety. Kurt Schindler was her accompanist.

Miss van Dresser made an excellent impression. Her voice is smooth toned and finely poised. She is an excellent musician and brings all of her musicianship to bear in her singing. She is a thoughtful and careful interpreter, yet signally devoid of extremes. Her diction, in English, French and German, is always clear and correct. There was a good sized audience present, and her work was appreciated.

On Sunday, March 19, Miss van Dresser repeated her program, with the addition of an air from Mozart's "Cose Fan Tutu," in Symphony Hall, when she substituted for Mme. Schumann-Heink, whose indisposition prevented her appearance as projected.

## GABRILOWITSCH CONCLUDES HISTORICAL SERIES

Ossip Gabilowitsch gave the sixth and last of his historical piano recitals in Jordan Hall on the afternoon of

March 17. His program, which was appropriately devoted to modern composers, was the same as that recently presented in New York and noticed in full in the MUSICAL COURIER at the time. This program selected by Mr. Gabilowitsch was a taxing one, yet one also which displayed his remarkable versatility as an interpreter. His playing, now of great brilliance and now of remarkable delicacy, deserves nothing less than the highest praise. He was sensitive to the mood of each composer, catholic in his interpretations, a virtuoso of virtuosos. His audience was the largest that Jordan Hall has ever housed; no seat was empty, the stage was crowded and many stood. The recital was a memorable climax to a remarkably successful series. In future, Mr. Gabilowitsch will never have cause to deprecate his Boston following.

## FLONZALEY QUARTET ANNOUNCES SPECIAL CONCERT

The Flonzaley Quartet will give a special concert in aid of the widows of Italian reservists on the evening of April 4 in Jordan Hall. The quartet will be assisted by Albert Spalding, the celebrated virtuoso of the violin, and by Felix Fox and Carlo Buonamici, among the best known of the local pianists. Andre Benoist will be accompanist. An unusually diversified and interesting program will be rendered.

## DUNHAM TAKES CHARGE OF PEOPLE'S CHORAL UNION

George S. Dunham, well known as a conductor of conspicuous ability, has been secured by the People's Choral Union of Boston to direct the rehearsals of Verdi's "Requiem" during the illness of Frederick W. Wodell, its regular conductor. The "Requiem" will be given in Symphony Hall, April 30, with the assistance of a fine quartet of soloists and members of the Boston Symphony Orchestra.

## MME. MARTINEZ'S RECITAL

Isidora Martinez, a Spanish soprano, gave a recital in Jordan Hall on the evening of March 20, at which she was assisted by Ruth Collingbourne, a talented young violinist. Elizabeth Siedhoff and Walter Starbuck were accompanists. Mme. Martinez sang selections by Rimsky-Korsakov, Wolf-Ferrari, Ries, Tchaikowsky, Herold, Gounod, Alvarez and Alonso. Some of these songs were novel. Miss Collingbourne played Saint-Saëns' concerto, op. 20, and shorter pieces by Chaminade-Kreisler, Nardini and Nachez. Her performance was accomplished and interesting. A friendly audience was present.

## ALICE ELBRIDGE, SYMPHONY SOLOIST, IN CAMBRIDGE

Alice Elbridge was soloist with the Boston Symphony Orchestra at its seventh concert in Cambridge, at Sanders' Theatre, Harvard University, on the evening of March 23. The program comprised Tchaikowsky's fourth symphony, in F minor; MacDowell's second concerto for piano and orchestra, in D minor, and Dvorák's overture, "Husitska." Miss Elbridge is a local pianist of unusual talent and attainment, and her performance of the concerto was admirable. The customary large audience was enthusiastic.

## INTERESTING RECITAL AT FOX-BUONAMICI SCHOOL

Pupils of the Fox-Buonamici School of Pianoforte Playing gave an interesting recital in Wesleyan Hall on the evening of March 20. The program was as follows: Heller's "Shepherd's Dance," Beppe-Buonamici; MacDowell's "Rigaudon," Miss MacKinlay; Debussy's Arabesque in G major, Miss Holton; Chopin's ballade in A flat major, Miss Rosenblum; Schumann's papillons, Miss Suren; Chadwick's "In the Canoe" and Brockway's ballade, Miss Mathewson; Beethoven's "Appassionata" sonata, first movement,

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Violinist

Recitals of Music for Two Pianos



Miss Warsowe; Chopin's nocturne in G major and Faure's impromptu in F minor, Miss Lavers; MacDowell's "Sonata Tragica," first movement, Mr. Richmond; Chopin's nocturne in C sharp minor and polonaise in A flat major, Miss Adelman. The recital was very interesting throughout, the performances of the pupils, without exception, showing the result of excellent training. A large audience was present.

#### SIMONDS SUCCEEDS RASELEY AT OLD SOUTH

Raymond Simonds has succeeded George Raseley as tenor soloist at the Old South Church, of Boston, the latter having been selected for the tenor position at the Fifth Avenue Baptist Church of New York. Mr. Simonds, who will begin his new work on the first Sunday in May is well known in local music circles. He began his career as a church singer at the Plymouth Church of Worcester where he was a member of the quartet for three years. Resigning this position, he went next to the Second Church of West Newton, where he remained until he accepted the tenor position at King's Chapel, his present affiliation, in January, 1912. Mr. Simonds is not only known as a church singer, but as a concert artist as well. His voice is a clear, sweet tenor, pure toned and of good compass. As a singer, he combines with good musicianship a natural aptitude for graceful and refreshing song. In his new position, Mr. Simonds will be associated with Marie Sundelius, the celebrated Swedish soprano.

#### LAURA LITTLEFIELD'S TRIUMPHANT RECITAL

Laura Littlefield, the charming lyric soprano whose delightful singing and unfailing resource has won her an enviable position in the first rank of New England's many admirable singers, gave a remarkably successful recital in Steinert Hall on the evening of March 23, at which she was excellently accompanied by Mrs. Dudley T. Fitts. Mrs. Littlefield's program was as follows: "Flieder," Reger; "Im Tiefen Wald Verborgen," Pfützner; "In der Marz-Nacht," Taubert; "Schlummerliedchen," Wolf; "Zwischen Uns Ist Nichts Geschehen," Zarzycki; "Ich Bin Vergnügt," Bach; "Ariette de l'Ami de la Maison," Gretry; "Noel des Queteurs Bressans," Darcieux; "Stace," Lenormand; "Le Desir," Busser; "Mandoline," Faure; "La Paix," Hahn; "Chansonette," Thomas; "The Shepherdess," Horsman; "The Nightingale," Delius; "The Scissors-Man," Spalding; "Sweet and Low," Dresel; "Light, My Light," Carpenter. Harrison Keller played a violin obligato to the Bach number. The song by Miss Spaulding was sung from manuscript for the first time.

Mrs. Littlefield could scarcely have selected a better contrasted or more interesting program; practically all of the songs were novel and several of them entirely new. Her audience, which was both large and representative, alternated between close attention and ardent enthusiasm. The

encores were selected with good taste and rendered graciously. Dresel's "Sweet and Low" was repeated.

Mrs. Littlefield's voice is a lyric soprano, sweet toned and clear in the upper register and well rounded in the lower. She sings with good control of tone and breath, and her enunciation of German and French, as well as English, is pure and distinct. She has all of the assets of the finished singer plus a charming naturalness and spontaneity that is inherent in her work and refreshing to her hearers. She is a singer of the spring, of the sunshine and the open spaces, and in songs of the more joyous mood she excelled. Conspicuous, each in its way, were the songs of Busser, Hahn, Spalding and Carpenter.

The Boston press commented as follows:

"Mrs. Littlefield sang with unusual intelligence, with clear enunciation and good control of voice. This voice has seldom been heard to better advantage. The audience was large and quick to recognize the virtues of Mrs. Littlefield's



LAURA LITTLEFIELD,  
Popular New England lyric soprano.

performances. She sang several encores in the course of the evening and was very heartily applauded."—Olin Downes in Boston Post.

"The voice of Mrs. Littlefield is naturally light and of lyric quality. . . . The upper register often reveals a sweetness, and many of the lower tones are full and sonorous. An all-pervading freshness was happily suggestive of the joy of the new-born springtime."—A. E. Wemple, Boston Advertiser.

"Mrs. Littlefield uses her voice, a lyric soprano of good quality and proportions, with the skill and confidence of the well-schooled singer. The highest register is well developed and gives a suggestion of dramatic quality which should make it an effective voice with an orchestra. Control of breath in long-spanned phrases is no obstacle to the singer, and distinctness of enunciation in German and in French, scarcely less than in English, has been cultivated diligently."—Arthur Wilson in Boston Globe.

"Mrs. Littlefield's concert was in every way enjoyable. The songs were for the most part interesting; they were well sung. . . . The program was one of cumulative interest. . . . Mrs. Littlefield's enunciation in all three languages is commendable."—Tyron in Christian Science Monitor.

"The French group contained some unfamiliar and charming songs. . . . Mrs. Littlefield was particularly happy in her interpretation of 'Le Desir' and 'La Paix.' . . . The concert gave much pleasure to a large and attentive audience. Mrs. Littlefield has passed the stage when a singer is chiefly concerned in giving the notes correctly. . . . Thus the concert was free from the reproach of monotony that is so often justly brought against givers of recitals."—Philip Hale in Boston Herald.

"Songs by German, French, American and English composers of pleasant diversity and occasionally of pleasant unfamiliarity filled the program of Mrs. Littlefield's concert. The outcome was an agreeable program that showed a becoming musical curiosity and the catholic sympathies of the singer. As for Mrs. Littlefield herself, her voice is a well placed and well controlled soprano of agreeable timbre that she often uses intelligently to expressive end. She has learned how to sing; she is practicing herself in clear and artful diction, and she is beginning to lay hold of the inner as well as the outer content of her songs and to convey it

(Continued on page 30.)

## CONCERT RECORD OF SONGS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS.

### Floy Little Bartlett.

Sweet Little Woman o' Mine. . . . . Emil Asker, New York  
Sweet Little Woman o' Mine. . . . . Marcus Kellerman, Brooklyn  
Vacation. . . . . Harriet Story Macfarlane, Detroit  
Vacation. . . . . Harvey Hindermeyer, Florenceville, N. J.  
Robin's Come. . . . . Edna Frary-Arnold, Trenton, N. J.  
Robin's Come. . . . . Forrest H. Kellogg, Galesburg, Ill.

### Marion Bauer.

Star Trysts. . . . . Marcella Craft, New York  
Star Trysts. . . . . Florence Macbeth, Pittsburgh  
Star Trysts. . . . . Helen Stanley, Chicago  
Only of Thee and Me. . . . . Nevada van der Veer, New York  
Only of Thee and Me. . . . . Stephen Townsend, Boston  
Phillis. . . . . Gertrude Hale, New York  
Phillis. . . . . Marcella Craft, New York  
Phillis. . . . . Mme. Buckhout, New York  
Over the Hills. . . . . William S. Brady, New York  
Over the Hills. . . . . Frank Hunter, New York

### Gena Branscombe.

Happiness. . . . . Alice Nielsen, Boston  
Happiness. . . . . Nevada van der Veer, New York  
A Lovely Maiden Roaming. . . . . Mme. Buckhout, New York  
A Lovely Maiden Roaming. . . . . Mynard S. Jones, San Francisco  
The Morning Wind. . . . . Florence Macbeth, Minneapolis  
The Morning Wind. . . . . Arthur Hackett, Concord, N. H.  
The Morning Wind. . . . . Anna Selkirk Norton, Walla Walla  
In Arcady by Moonlight. . . . . Edwin Evans, Philadelphia  
I Bring You Heartsease. . . . . Adelaide L. Conte, Wellesley, Mass.  
I Bring You Heartsease. . . . . A. Louise Warwick, Charleston, W. Va.

### G. W. Chadwick.

The Danza. . . . . Mme. Schumann-Heink, Boston  
When I Am Dead, My Dearest. . . . . Herbert Witherspoon, New York  
Was I Not Thine? . . . . . Herbert Witherspoon, New York  
In Bygone Days. . . . . Paul Althouse, Utica  
Were I a Prince Egyptian. . . . . Robert Long, Evanston, Ill.  
Before the Dawn. . . . . Jane Catherwood, Los Angeles  
Allah. . . . . Anna Selkirk Norton, Walla Walla  
Thou Art So Like a Flower. . . . . Lois Fair, Chambersburg, Pa.  
Thou Art So Like a Flower. . . . . Fredericka Downing, Des Moines

### Mabel W. Daniels.

The Desolate City (poem for baritone and orchestra)—  
William Downing with Minneapolis Symphony Orchestra  
G. Roberts Linger, Cambridge  
Loyal Phillips Shawe, Providence, R. I.  
Performances Conducted by the Composer  
Cecil Fanning with San Francisco Panama-Pacific Exposition  
Orchestra.  
Cecil Fanning with Los Angeles Symphony Orchestra  
Bernard Ferguson with Boston MacDowell Club Orchestra  
Reinald Werrenrath with Chicago Symphony Orchestra, Syracuse, N. Y.  
Reinald Werrenrath with Boston Festival Orchestra, MacDowell Festival, Peterboro, N. H.

### Arthur Foote.

Tranquility. . . . . Katharine Foote, Boston  
Thistledown. . . . . Katharine Foote, Boston  
Biscia's Song. . . . . Katharine Foote, Boston  
Ashes of Roses. . . . . Caroline Beck, Williamsport, Pa.  
Love Me if I Live. . . . . Helen A. Wilson, Trenton, N. J.  
Loch Lomond. . . . . Walter A. Stults, Evanston, Ill.

### G. A. Grant-Schaefer.

The Eagle. . . . . Robert Long, Evanston, Ill.  
The Eagle. . . . . Pierre Remington, New York  
The Eagle. . . . . Mary Craig, New York  
O Azure Eve! . . . . . Mary Craig, New York  
The Sea. . . . . Fredericka G. Downing, Des Moines  
The Sea. . . . . Lemuel Kilby, Chicago  
The Sea. . . . . Helen Spalter, Pittsburgh

### Henry K. Hadley.

Egyptian War Song. . . . . William Wade Hinshaw, New York  
My Shadow. . . . . Alice Breyspraak-Ullrich, Chicago  
My Shadow. . . . . Helen Sheaff, Rockford, Ill.  
My Shadow. . . . . Isabel Richardson, Chicago

### Margaret Ruthven Lang.

Day Is Gone. . . . . Jane Catherwood, Los Angeles  
Day Is Gone. . . . . Florence Jepperson, Wellesley Hills, Mass.  
An Irish Love Song. . . . . Herbert Harroun, Oberlin, Ohio  
An Irish Love Song. . . . . Katherine D. Taylor, Aldie, Va.  
Into My Heart. . . . . Miss Hale, Boston  
A Garden Is a Loversome Spot. . . . . Mrs. Foote, Boston  
Chimes. . . . . Florence Jepperson, Wellesley Hills, Mass.  
Nonsense Rhymes and Pictures.  
Florence Jepperson, Wellesley Hills, Mass.

### John W. Metcalf.

Absent. . . . . Evan Williams, Youngstown, Ohio  
Absent. . . . . Jane Walsh, Chicago  
Absent. . . . . Katherine Neal-Simmons, Portland, Ore.  
The Sunshine of Thine Eyes. . . . . Helen A. Wilson, Trenton, N. J.  
The Cares of Yesterday. . . . . Elsie Craft, Rockford, Ill.  
Hark, as the Twilight Pale. . . . . Chesla White, Chicago

### Ward-Stephens.

Summer-time. . . . . Nevada van der Veer, New York  
Summer-time. . . . . Judson House, Trenton, N. J.  
The Rose's Cup. . . . . Mabel Stanford, Osaage, Ia.  
The Rose's Cup. . . . . Winifred Dickinson, Osaage, Ia.  
Separation. . . . . Blanche B. Trelease, Chicago  
(Advertisement.)

## New and Notable Music Books

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### SONNETS OF AUTUMN

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(Continued from page 29.)

responsively to her hearers. Their pleasure in her spoke for itself."—H. T. Parker in Boston Transcript.

"Her songs of the French group were especially interesting, for her light, sweet voice was shown up to good advantage and she gave a happy expressiveness to an interesting variety of pieces, religious, romantic, buconic. Especially impressive was her truly fervent and poetic interpretation of 'La Paix,' a miniature masterpiece by Hahn. In these delightful French songs, the soloist displayed a power far above the average."—Edward Harkins in Boston Journal.

#### BERTHA BARNES FEATURES STRICKLAND SONGS

Bertha Barnes, the well known contralto, has been featuring songs by Lily Strickland on her programs recently. At the South Shore Morning Musicales, on March 9, she added to songs by Salter, Worrell, MacFadyen and Beach, two by Miss Strickland—"Since Laddie Went Awa," a Scotch ballad, and "Pickaninny Sleep Song," a Southland lullaby. The latter was again sung by Miss Barnes at the concert given by the women's auxiliary of the Canadian Club of Boston on March 21. Gifted as an interpreter, Miss Barnes sang these nativistic melodies with great charm and excellent effect.

At both of these concerts, Miss Barnes was assisted by Beatrice Holbrook, an accomplished young pianist and artist pupil of Heinrich Gebhard. Miss Holbrook is always an interesting performer. She has a clear understanding of musical values, a sure and agreeable touch, and a temperament that is both poetic and ardent. At the latter concert, the Bertha Barnes Glee Club also assisted. Another interesting feature of this occasion was Miss Barnes' rendition of "Canada, Our Canada," a new Dellafield production, which is dedicated to the Woman's Auxiliary and was here sung for the first time.

#### ELIZABETH SIEDHOFF LEAVES FOR NEW YORK TOUR

Elizabeth Siedhoff, whose work is well known locally, left on Monday last for Buffalo, where she will give the first of a series of piano recitals in Western New York. While on this trip, she will also give a joint recital with Mme. Jeanne Woolford. Miss Siedhoff will feature Chopin's polonaise in A and nocturne in C minor and Liszt's "Lorelei" from the "Erl-Konig." She will return shortly after April 1 for several programs in Boston.

#### SCHROEDER ARTIST-PUPIL HAS BUSY SEASON

May Sleeper Ruggles, well known contralto and artist-pupil of Theodore Schroeder, has successfully filled many engagements this season in Boston and vicinity. Her appearances, however, have not been confined to this section; recently she sang at the Bulgarian Red Cross benefit in Madison Square Garden, New York, and during the present week she gave a lecture-recital on Bulgarian folklore at Columbia University. In her teaching also, Mrs. Ruggles has been quite successful. Her pupils' recital in Worcester, on March 3 was highly spoken of by all who attended. At the Liederheim School of Music in Auburndale, on March 11, she also presented a number of advanced pupils in an interesting program.

V. H. STRICKLAND.

#### Henri Therrien and Paula Sigerist in Houston

"A great audience greeted Henri Therrien, tenor, and Paula Sigerist, soloist and accompanist, last Saturday night at the Temple Theatre, Palestine, Tex.," said the Houston (Tex.) Chronicle of March 12, 1916, and continued:

"Through the courtesy of Mr. Matthews, manager of the Rice Hotel of Houston, Tex., these two artists were able to appear under the auspices of the Grace Church. Both are certainly great artists, and were acclaimed as such. Mr. Therrien, who for years has done professional work in many of the traveling light opera and musical comedies, displayed a wonderful control and great warmth in his many selections. His voice is wonderful and he was compelled to respond many times. Paula Sigerist, piano artist and soloist, played two groups with perfect ease and mastery of her instrument. Her technique, without a doubt, is truly marvelous. Her technical exhibition and coloring in the 'Valse Brillant,' op. 34, No. 1, by Chopin, took the audience with her in that wonderful rendition. The party traveled from Houston in a special private observation car through the courtesy of the I. & G. N. Railroad."

AUSTIN, TEX.—Miss Catherine Oglesby, of Fort Worth, recently gave a most enjoyable interpretation of the drama and some of the music of "Tannhäuser" in the hall of St. Mary's Academy of this city. A large audience listened attentively to the reading and the songs, rewarding the entertainer with well deserved applause.

BIRMINGHAM, ALA.—Adolf Dahm-Petersen, the baritone who plays his own piano accompaniments, was recently presented to the public of this city by the Music Study Club, which has done so much for the musical welfare of Birmingham.

#### WHAT CRITICS SAID OF HAROLD HENRY'S PLAYING IN NEW YORK

"To Harold Henry, the American pianist, who can boast already of a splendid reception last year, was granted a great success last Tuesday, in Aeolian Hall, New York. Mr. Henry repeatedly wins by artistic solidity, original talent for characterization, and as occasion offers, poetic feeling. His execution is remarkable, the passage work, for instance, being uncommonly polished, the octave technique elastic and tempestuous. If this zealous artist presses on, a splendid career is assured him. The audience, which overwhelmed him with signs of its pleasure, was also of this opinion."—Staats-Zeitung, March 9, 1916.

"There has been occasion to praise the evidences of talent and musical intelligence that his playing discloses, and there was occasion to do so yesterday. It has freedom and spontaneity, abundant spirit and vitality. Beethoven's sonata in E, op. 109, he gave with vivacity and brilliancy."—Times, March 8, 1916.

"Mr. Henry played the ballade (Grieg) very well indeed; also the Scott piece, which is interesting. He began with Beethoven's sonata, op. 109, and closed with Isolda's 'Liebestod,' as pianized by Liszt. Scriabin, Reger, Chopin, Brahms and MacDowell were represented and interpreted with taste, skill and genuine expression."—Evening Post, March 8, 1916.

"Harold Henry, a pianist from Chicago, who is always welcome here for his sincere and sympathetic qualities, gave a recital in Aeolian Hall, yesterday afternoon."—Globe, March 8, 1916.

"Harold Henry, a pianist from Chicago, gave another recital yesterday afternoon at Aeolian Hall, and played better than at any of his previous entertainments. . . . There is sound musicianship in all that he does. He plays without mannerisms or eccentricities. There was breadth

to his interpretation of Beethoven's sonata, op. 109, and he managed the light fingering of Scarlatti's vivacious 'Prestissimo' well. Three modern compositions, Scriabin's impromptu in F sharp minor, recalling the melodious early works of its composer; Cyril Scott's 'A Song from the East' and Reger's 'Chant de la Nuit,' all had charm and were presented in good style. Grieg's ballade, op. 24, also was played with technical finish."—Herald, March 8, 1916.

"Mr. Henry is void of affectation, and has no mannerisms. He plays straightforwardly, clearly, with understanding of the composer, and a gift of interpretation that charms. The Chopin C sharp minor scherzo and Grieg ballade, op. 24, he made especially attractive."—Evening World, March 8, 1916.

"Harold Henry, the Chicago pianist, is now a yearly visitor in New York. Yesterday afternoon he gave his recital in Aeolian Hall and was welcomed as he deserves, cordially and sympathetically."—Press, March 8, 1916.

"His playing of the quick passages especially was noticeable for its skill and clearness—for example, the Scarlatti 'Prestissimo,' for which he received much applause."—Telegraph, March 8, 1916.

"Harold Henry, who gave a recital last season in Aeolian Hall, and returned this season to give another, won golden opinions again for his sincerity and skill in piano playing. The Beethoven sonata, op. 109, was played with pauses between the movements which is not always the case; it went well, however, in spite of the applause which forced the breaks, and injured the continuity in a slight degree. The 'Prestissimo,' by Scarlatti; was a grateful number, admirably played. The Scriabin impromptu in F sharp minor was one of the modern notes on the program, with Cyril Scott's 'A Song from the East,' Reger's 'Chant de la Nuit' and Rosseter Cole's 'Legend,' which is very modern, yet both melodic and dramatic. The 'March Wind,' by MacDowell, a little removed from modernity, was superbly played with orchestral feeling apparent."—Brooklyn Eagle, March 8, 1916.



FIGURING ON THE NEXT MOVE.

A game of chess indulged in by Pasquale Amato, baritone of the Metropolitan Opera Company, and Mrs. Amato.



## AMERICAN ACADEMY OF DRAMATIC ARTS MATINEE

Two Plays Given—Last Performance—Graduation Exercises—  
President Sargent Receives Congratulations

Franklin H. Sargent, president of the American Academy of Dramatic Arts, Carnegie Hall, New York, may look with gratification on the season just closed, as far as the plays and performances in which his students were associated is concerned. There has not been, in the memory of the present writer (going back some twenty years or more) a season when so many superior plays were given, and given so well. This season's graduates formed a larger class than usual, and from it players have appeared who are well on the road to prominence in the mimic art. March 24 two plays were given at the Lyceum Theatre, "The Neighbors," a comedy by Zona Gale, amusing throughout, and giving Marie Louise Pècher a good comedy part; and "Playing With Love," a drama by Arthur Schintzler, acted in quite professional style by the young students. Each member of this cast made the most of the part, so it is unfair to select any for special mention.

The graduation exercises, held March 20 in the same theatre, were observed by many regular attendants, as well as those specially interested in this occasion. The usual stage setting provided for the entry of the class, some thirty-one actors of both sexes; the faculty and speakers of the afternoon; the alumni officers, and this was done with the smoothness characteristic of similar previous occasions. Franklin H. Sargent, sitting behind his rostrum, made appropriate remarks, remarks characterized by good sense, well thought out, expressed in beautiful English, his voice carrying with ease. He introduced Winchell Smith, a graduate of the American Academy of Dramatic Arts, now well known as stage manager and co-author of "The Boomerang." Mr. Smith gave a half-hour talk based entirely on his own experience, full of large variety, showing how one thing led to another, and demonstrating in his own success that constant activity, intelligently applied, leads to definite results. The speaker was both witty and wise in his talk, all of it being hugely enjoyed by the large audience. Following him, Professor Felix Adler, founder of the Ethical Culture Institution, professor at Columbia University, gave an idealistic address, expressed in choice language, full of ideas worth pondering.

Following is the list of the class of 1916: Joseph S. Bell, Oakland, Cal.; Eleanor Brady, New York City; Leonard Brooke, East Orange, N. J.; Donald Call, New York City; Thoda Cocroft, Oakland, Cal.; Madalynne D. Conner, Fessenden, N. D.; Robert Cook, Oyster Bay, N. Y.; William Crowell, Franklin, Ind.; Lorette Donlin, New York City; Dorothy Dooley, New York City; Guy Douglass, Salisbury, Conn.; Lila Eccles, Ogden, Utah; Mona Kingsley, New York City; Anna Laughney, St. Louis, Mo.; Francis Littleton, New York City; John B. Litel, Albany, Wis.; Philip Loeb, Philadelphia, Pa.; May McNamara, New York City; Patterson McNutt, Valparaiso, Ind.; Elna Magnuson, Tacoma, Wash.; Olga Newton, Athol, Mass.; Marie Louise Pècher, Milwaukee, Wis.; Ethel Remy, New York City; Juliet Singleton, New York City; Charles Stanton, Hightstown, N. J.; Stanley Stanton, New York City; Doris Underwood, Hartford City, Ind.; C. Walton Vail, Brooklyn, N. Y.; Clementine Walter, Baltimore, Md.; Jane Warrington, New York City; Gesmonda Willanoir, New York City.

## Arnolde Stephenson Will Return to America

The season of 1916-1917 will bring back to this country a talented American mezzo-soprano whose rare qualities are not yet familiar to music lovers here. She is Arnolde Stephenson, who has passed the greater part of her life abroad, expatriated for no other reason than that foreign music lovers have so relished her art that she found the demands upon her time too great to permit more than an occasional brief visit to her homeland. And as she has come to love Europe, and particularly France, with an exceedingly great love, the war did not suffice to drive her across the ocean with the thousands more timorous musicians, who since the outbreak of the hostilities have domiciled themselves in America. Intrepidly Miss Stephenson has remained in Paris, which she loves as a second home and in the musical life whereof she has been an important and esteemed factor. But the tremendous decrease of artistic activities since the war began makes it feasible for her to take up a more protracted sojourn in her own country than has hitherto been practicable—a visit in the course of which she can disclose those gifts that have gained her such extensive commendation in foreign parts.

Miss Stephenson was educated in France. She studied singing under Mathilde Marchesi, who stimulated her to a wonderful degree in every respect. Further vocal training she had from Baraldi in London, George Vollerthun and Lindemann in Berlin, Louis Aubert, Darius Milhaud and Robert Schmitz in Paris. Her tournees have taken her



ARNOLDE STEPHENSON, SOPRANO, ON THE BALCONY OF HER PARIS HOME. TAKEN FEBRUARY, 1916.  
Notice the searchlight platform on top of the Arc du Triomphe for the detection of Zeppelins.

through Germany, France, England, Holland and Belgium. In every case she has become an established favorite.

Miss Stephenson is bringing with her for her orchestral appearances some new works not yet heard in America—some of which she has sung recently for the first time in Paris. The singer has also sent for a number of ultra modern songs by Leo Ornstein and some joint appearances for the mezzo-soprano and the pianist are being arranged by her manager, M. H. Hanson.

## Regina Hassler-Fox to Give New York Recital in April

Next Thursday afternoon, April 6, Regina Hassler-Fox, contralto, will give her New York song recital at Aeolian Hall. Assisted by Richard Epstein, at the piano, Mme. Hassler-Fox will present the following program:

Rend'il sereno al ciglio, from Sosarme.....Handel  
Divinités du Styx, from Alceste.....Gluck  
Am Strome.....Schubert  
Waldesgespräch.....Schumann  
Ständchen.....Franz  
Von ewiger Liebe.....Brahms  
Vergebliches Ständchen.....Brahms  
In meiner Heimat.....Richard Trunk  
Pan.....Richard Trunk  
Heimkehr.....Richard Strauss  
Frühlingsfluten.....S. Rachmaninow  
Jeunes Fillettes.....J. B. Wekerlin  
Le Chemin du Ciel.....Augusta Holmes  
D'Une Prison.....Hector Panizza  
Absence (from Chinese Lyrics).....James H. Rogers  
Three Quatrains from the Rubaiyat of Omar Khayyam—  
A Book of Verses Underneath the Bough.....James H. Rogers  
The Moving Finger Writes.....James H. Rogers  
Yet Ah, That Spring Should Vanish with the Rose,  
James H. Rogers  
Tell Me, Where Is Fancy Bred?.....Homer N. Bartlett

## George Harris, Jr., Sings Kernochan Songs

At the seventeenth of a series of concerts devoted to works of American composers, Monday afternoon, March 27, at Wanamaker Auditorium, New York, compositions by Marshall Kernochan were produced exclusively.

George Harris, Jr., closed the program with a group of four songs, "A Serenade at the Ville," "Folksong," "Lilacs" and "We Two Together," which he sang with excellent taste and understanding.

DAVENPORT, IA.—The children in the music departments of the Woman's Clubs of Davenport, Iowa, and Moline, Ill., arranged a joint program to be given at the Lend-a-Hand Club rooms in Davenport; hostesses, Mrs. Mark Silber, Mrs. W. H. Snider and Mrs. D. N. Burrows.

## Aeolian Hall Bookings

Subjoined is the list of attractions booked at Aeolian Hall, New York, for April, 1916:

Saturday, April 1, afternoon—Song recital, Maude Fay.  
Saturday, April 1, evening—Piano recital, Muri Silha.  
Monday, April 3, afternoon—Piano recital, Arthur Friedheim.  
Monday, April 3, evening—Piano recital, Herbert Fryer.  
Tuesday, April 4, afternoon—Song recital, Julia Heinrich.  
Thursday, April 6, afternoon—Song recital, Regina Hassler-Fox.  
Thursday, April 6, evening—Concert by the pupils of Helen Augusta Hayes.  
Friday, April 7, afternoon—Song recital, Craig Campbell.  
Friday, April 7, evening—Cello recital, Max Gegna.  
Saturday, April 8, afternoon—Joint recital, Susan Metcalfe-Casals and Pablo Casals.  
Sunday, April 9, afternoon—Piano recital, Harold Bauer.  
Monday, April 10, afternoon—Piano recital, Arthur Friedheim.  
Monday, April 10, evening—Song recital, Julia Allen.  
Tuesday, April 11, afternoon—Joint recital, Estella Neuhaus and J. Howe Clifford.  
Tuesday, April 11, evening—Violin recital, Master William Kroll, assisted by Lazar S. Samoiloff.  
Thursday, April 13, afternoon—Piano recital, Guiomar Novaes.  
Thursday, April 13, evening—Joint recital, Lisbet Hoffmann, Paula Reed and Theodore v. Hemert.  
Friday, April 14, evening—Song recital, Reinald Werrenrath.  
Sunday, April 16, afternoon—Violin recital, Eddy Brown.  
Tuesday, April 18, evening—Concert by the Aeolian Choir.  
Wednesday, April 19, afternoon—Concert, Louia J. Cornu's Junior Orchestra.  
Saturday, April 22, evening—Violin recital, pupils of Ferdinand Carri.  
Tuesday, April 25, evening—Concert, The Singers' Club of New York.  
Thursday, April 27, evening—Nylic Choral Society, Bruno Huhn, conductor.  
Friday, April 28, evening—The Jan Hus Choral Union: "An Evening with the Czechs" (folksongs, dances and national costumes).  
Sunday, April 30, afternoon—Young Men's Symphony Orchestra of New York.

## A Splering Pupil's Genuine Success

Caroline Powers, the young American violinist, pupil of Theodore Spiering, last Sunday won a genuine success at a concert in aid of the Public German Schools of America, her selections being Handel's A major sonata, part of the Bruch concerto and a Wieniawski polonaise. Mr. Spiering paid his talented pupil the compliment of accompanying her.

BIRMINGHAM, ALA.—Riengi Thomas, conductor of the Arion Club consisting entirely of male voices, and the only one of its kind in the city, recently led his forces through the difficulties of a choice program of works for male chorus. This is the third season of the Arion Club and the prospects of the organization are brighter than ever since the success of the recent public performance.

## LEO ORNSTEIN COMPELS WONDER AND ADMIRATION IN CHICAGO

Young Ultra Modern Composer-Planist Effects Brilliant First Appearance in Western  
Metropolis—Katharine Goodson's Piano Recital at Evanston—  
Kaun's Third Symphony Heard

Chicago, Ill., March 25, 1916.

With a view of demonstrating the characteristics of the school of American composition which has allied itself with the "futurists," Carl D. Kinsey, general manager of the Chicago Musical College, engaged Leo Ornstein to give a program, including some of his own music, at the Ziegfeld Theatre, Saturday morning, March 25. The Chicago Musical College gives complimentary recitals every Saturday morning for its students and for them engages well known artists. This was the first appearance in Chicago of this ultra modern pianist and composer, whose music and pianism have aroused much discussion in the East, and it might be said that he was given a royal welcome at the hands of the large assemblage that came to hear his remarkable work.

Ornstein opened his program with his sonatina (composed in 1909), in which he revealed himself a brilliant, fascinating pianist. Other works from the "futurist's" pen, which were cleverly inserted on the program, were his "A la Chinoise," "Three Moods: Anger, Peace, Joy," "Funeral of the Dwarfs" and "Wild Men's Dance." So much has been written in the MUSICAL COURIER regarding this young Russian artist's unusual accomplishments in the realm of composition and piano playing that it would be idle to enter into an analytical explanation herein. Nothing need be said further than to add that he gave the Chicagoans who heard him something to talk about and think about as well. Besides his own work Ornstein played the Liszt thirteenth rhapsodie, Ravel's "Oiseaux Tristes," Korngold's "The Brave Little Tailor," Scott's "Danse Negre," Debussy's "Pagodes," "Arabesque" and "Danse de Puck," Chopin's nocturne, F sharp minor, and valse, C sharp minor, and the Mendelssohn-Liszt "Wedding March," revealing unusual genius, thorough musicianship and a brilliant virtuosity. Many pianists—indeed excellent pianists—have been heard here, but Mr. Ornstein seems to be quite out of the or-

dinary, and his individuality and wonderful technical facilities have placed him in a class by himself. Instantaneous was his success, and undoubtedly this young Russian virtuoso will be heard in Chicago many times in the not so distant future.

Mr. Kinsey should be congratulated for having secured this artist's services, for this recital was a valuable treat to the many musicians noticed among the auditors, and a good music lesson for the students, for which it was primarily given.

### KATHARINE GOODSON AT EVANSTON

Coming as an artistic climax to the musical season at Evanston was the piano recital of Katharine Goodson at



LEO ORNSTEIN.

the Evanston Woman's Club last Saturday afternoon. Evanston being a college town which harbors a population most cultured and discriminating, the soloists appearing

there this season have in all instances been representative of the best in the musical world. Miss Goodson was presented by the faculty of the Ammons Studio, Mr. and Mrs. Ammons having been students of Miss Goodson in Europe.

The program opened with a Scarlatti group, performed with dazzling technic and distinguished style which characterizes all this artist's work. The "Moonlight" sonata, by Beethoven, was given an authentic and poetic reading. However, it was in the Chopin group, including the scherzo, the A flat waltz, the A flat ballade, that Miss Goodson was at her best. In these numbers there was a charm, an intimate understanding that places Miss Goodson among the rare and few Chopin interpreters.

Intensely interesting was the Hinton group; these compositions possess not only beauty, but genuine merit, and are from the pen of Miss Goodson's gifted husband.

### NEW YORK SYMPHONY ORCHESTRA CONCERT

On Sunday afternoon, March 19, the Auditorium held a large audience assembled to listen to the program presented by the New York Symphony Orchestra, conducted by Walter Damrosch. Four numbers made up the program, viz., Tchaikowsky's E minor symphony, No. 5, Damrosch's excerpts from "Iphigenia in Aulis," the Rubinstein concerto for piano and orchestra in G, with Josef Hofmann in the solo part, and Elgar's "Polonia" (Poland Shall Be Free). Mr. Damrosch led his men through an enjoyable performance of each work on the interesting program. The excerpts, which were taken from the music Mr. Damrosch wrote for Margaret Anglin's productions of Euripides' "Iphigenia in Aulis" at the open-air Greek Theatre in Berkeley, Cal., last summer, proved novel, spontaneous and tuneful music. Elgar's symphonic prelude "Polonia" contains many passages of considerable beauty, besides the Chopin G minor nocturne theme, which though well orchestrated, did not seem to fit well. Fragments from Paderewski's "Polish Fantasia" were also introduced in Elgar's work. Conductor and orchestra and soloist were the recipients of much applause.

### SUNDELIOUS AND LINDQUIST IN JOINT RECITAL

Orchestra Hall held for Marie Sundelius, soprano, and Albert Lindquest, tenor, an audience both large and appreciative last Sunday afternoon. Mme. Sundelius, whose fame in the East both as recital festival artist is well known, has also appeared with distinction in the Middle West with the Minneapolis Symphony Orchestra on its last year's spring tour. Since that time her voice seems to this reviewer to have taken on added beauty and volume. Her interpretations sound greater depths and are marked by more refinement. Only part of the program was heard by the writer on Sunday afternoon. The aria from Charpentier's "Louise" was exquisite, and Mme. Sundelius' French diction is admirable.

Albert Lindquest was welcomed back to his own city after a year spent in New York and on tour. His group, including Coleridge-Taylor, Loomis, Homer and La Forge numbers, was delivered with skill and displayed a particularly lovely tone quality, and he received warm applause.

### BERTHA BEEMAN'S SUCCESS WITH ORCHESTRA

Bertha Beeman's success with the Ballman Orchestra last Sunday afternoon was complete and instantaneous. Miss Beeman who has appeared successfully in recital both here and abroad, has much to recommend her. Her voice is rich and her tone large and true. The recitative and aria from "La Favorita" (Donizetti) with orchestral accompaniment aroused marked enthusiasm and her encore was an insistent one. The German group, consisting of Humperdinck, Brahms and Beethoven numbers, was superbly delivered.

Mary Sternberg, a child pianist and pupil of Esther Harris, played the Weber Concertstück in F minor, op. 79, with highly adequate technic and fine understanding.

### MARIE KAISER AT EDISON SHOP

A very pleasant half hour was spent last Saturday afternoon at the Edison Shop, where Marie Kaiser, well known soprano of New York, has been giving concerts during the past week. At these concerts, artists who have made Edison records sing or play with their records to illustrate the fidelity of the tone of the instrument. Miss Kaiser was heard during the week by large audiences at each concert and was most heartily applauded for her authoritative renditions of her numbers. With laboratory re-creation of her voice, Miss Kaiser opened the program with a pleasing reading of Bayly's "Long, Long Ago," but it was in the waltz song from Gounod's "Romeo and Juliet" that the singer was most effective. Her lovely, sweet, clear soprano was displayed to excellent advantage also in the Bishop "Lo, Here, the Gentle Lark," and Herbert's Italian street song, "Naughty Marietta," which closed a highly interesting recital. In this unique though difficult feat of singing to her own records Miss Kaiser accomplished much, and her success must have been most gratifying to the artist as well as the Edison people. She was assisted by Abraham

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Bond, violinist, who was heard with re-created solos by Albert Spalding and Carl Flesch.

#### CHICAGO SYMPHONY ORCHESTRA CONCERTS

With the first performance in Chicago of Hugo Kaun's symphony No. 3 in E minor and Borowski's "Allegro de concert" for organ and orchestra, Frederick Stock presented his auditors with a program of much variety at the twenty-third pair of concerts by the Chicago Symphony Orchestra last Friday afternoon and Saturday evening. Kaun's third symphony, which was presented by the Chicago Orchestra in Milwaukee during the early part of the week, consists of an andante, scherzo, adagio and finale. All in all, it proved highly interesting and was given an admirable reading by Mr. Stock and his men, and received much applause.

After the intermission came Felix Borowski's work for organ and orchestra with Wilhelm Middelschulte at the organ. Mr. Middelschulte's extraordinary technic and musicianship were in evidence at all times, and masterly was his interpretation of Mr. Borowski's grateful composition. This work of the noted composer, critic and pedagogue was written for and performed at the dedication of the organ in the Medinah Temple last October, at which time it made a most favorable and lasting impression. Again, on these occasions at Orchestra Hall it met with the approval of the audience. Composer and interpreter were brought out many times to acknowledge the profound applause. Alfvén's "Midsummer Wake" closed the program, each number of which was given in brilliant fashion by Stock and his men.

#### HANNA BUTLER'S PUPILS IN RECITAL

Hanna Butler presented some sixteen of her pupils in recital last Saturday afternoon in a large studio of the Fine Arts Building, which was filled to overflowing. Not all the singers were heard, but judging from the work of the few that were, Mrs. Butler may well be proud of the results she has accomplished and her diligent work with her students was reflected at the recital given last Saturday. Those appearing were the Misses Fierlein, Richardson, Lamont, Hillis, Grosse, Burleigh, Heap, Hull, Rothlisberger and Bliss; Mesdames Meloan, Nyquist, Nomikos, Kreytzer and Hendricks and Mr. Hart. Willeby, MacFadyen, Massenet, Homer, Ronald, Wood, Puccini, Schumann, Bemberg, Handel, Donizetti, Freer, Gounod, Bizet, Wood, Horsman, Saint-Saëns, Borowski, Vidal, Tipton, Dvorák and Verdi numbers constituted the program of a most interesting and varied recital. Mrs. Butler's accompaniments at the piano were a great support to the young recitalists.

#### CHICAGO ARTISTS' ASSOCIATION PROGRAM

Walter Spry, Marie Yahr and Herman Felber, Jr., furnished the program last Tuesday afternoon for the Chicago Artists' Association in the Elizabethan Room of the Congress Hotel. Heretofore this association has presented its programs in the Florentine Room of the same hotel, but for some reason or other a change to the Elizabethan Room was made necessary on this occasion. A most unfortunate move it proved to be, however, as throughout the program there was much disturbance—that of chimes several times and some other disturbing noise in the adjoining room. Despite these annoyances, however, the concert moved on smoothly, opening with a scholarly reading of the andante from Haydn's "Surprise" symphony (transcribed by Saint-Saëns) by Walter Spry, who delights his listeners more at each new hearing. Following this Mr. Spry rendered in fine fashion the Chopin polonaise, op. 53. Then Marie Yahr, one of Chicago's best contraltos, sang a Gluck aria, "Che Faro," in which she disclosed to excellent advantage the wide range of her rich and mellow voice. Mrs. Yahr also rendered most effectively "The Star," by Rogers; "Als die alte Mutter," by Dvorák, and Lester's "Compensation." Her excellent diction of the English and German texts is highly commendable. The success which this gifted contralto won at the hands of the discriminating audience was gratifying. Mrs. Charles Orchard played her accompaniments. Mr. Felber, Jr., played numbers by Felber, Couperin-Kreisler and Hubay with good effect.

Mr. Spry's impeccable technic, agility of fingering and beauty of tone were again in evidence in his second group, which comprised Neumann's "Gavotte Moderne," Mrs. H. A. Beach's delightful "Scottish Legend" and Liszt's concert study in D flat. Besides his solo numbers Mr. Spry also played finished accompaniments for the violinist, with whom he rendered Cyril Scott's "Tallahassee" suite at the close of the program. This was not heard.

#### THE BERGEYS ENTERTAIN OUT OF TOWN GUESTS

Mr. and Mrs. Theodore S. Bergey gave a musicale Thursday evening at the Bergey Opera School in honor of the following out of town guests, who were former pupils of the Bergey school: Mr. and Mrs. J. MacDermott, of New York City; Mr. and Mrs. Gavin, of Mason City, Ia., and Dr. and Mrs. Myers, of Marion, N. Dak. The program was given by Messrs. Burr, Voightmann, Simons, Stroupe and Engel, and Mrs. Ashton. Mr. MacDermott

also sang six operatic arias during the evening. This affair was another one of those enjoyable affairs always to be found at the Bergey studios.

#### CHICAGO MUSICAL COLLEGE NOTES

Gustaf Holmquist, the well known basso and teacher, has been engaged as a member of the faculty of the Chicago Musical College, beginning May 1. Mr. Holmquist is a most welcome addition to the faculty, and he brings to his new position a most enviable reputation both as a man and as a musician.

Rudolph Reuter, of the Chicago Musical College faculty, was the pianist with the Kneisel Quartet last Sunday afternoon at the Illinois Theatre.

#### WARREN PROCTOR TOURS IOWA

Warren Proctor, tenor of the Chicago Opera Association, has been giving recitals during the past week through Iowa, beginning with Fort Dodge on March 21 and ending at Cedar Falls on the 24th.

#### BUSH CONSERVATORY VOCAL CONCERT

A vocal concert by students and the ladies' chorus of the Bush Conservatory was given last Wednesday evening, March 22, at the recital hall. The ladies' chorus, which is so ably conducted by Justine Wegener, was heard to good advantage in Bemberg's "Nymphs and Fauns," Niedlinger's "Rockin' in de Win'," and "Bridal Chorus," by Cowen. Louise Schultz, Ilva Ropke, Raymond Harmon, Anna Neeley, Ruth Sigafosse, Emma Grear and Lillian Wright showed the careful training received at the North Side institution in works of Spross, Tschalkowsky, Godard, Handel, Mozart, Clough-Leighton, Campbell-Tipton, Thayer, Weatherly, Ronald and MacFadyen.

#### MRS. G. ATKINS DELIGHTS STRAND AUDIENCES

One of the best artists who has appeared at the Strand Theatre is Mr. G. Atkins, soprano of the Hyde Park Presbyterian Church. Mrs. Atkins possesses a high soprano voice of beautiful lyric quality, combined with a brilliancy in the upper register which makes her work most pleasing. She received her early musical education at the New England Conservatory in Boston, afterward going to Washington, where she was engaged for one of the best church positions in that city. Later she went to Rockford, Ill., where she remained for six years as soloist of the Second Congregational Church. She came to Chicago later and was immediately engaged for the position which she now holds. In addition her time is fully filled with concert work. She is coaching with M. Vilonat, to whom she ascribes much of her present success.

#### ISABEL RICHARDSON WINS SUCCESS AT KENTON

Isabel Richardson recently appeared in Kenton, Ohio, singing the soprano role of Carl Busch's "King Olaf." Of her work the press of that city speaks in the following terms:

"Isabel Richardson, who sang the soprano parts, charmed the audience with the brilliance and sparkling quality of her lovely voice."—Kenton Republican-News.

"Isabel Richardson, soprano soloist, last evening won the highest admiration of her audience. The artist's work added much to the success of 'King Olaf.' Her voice, while dramatic, is in no wise dependent upon that quality to sustain it. Rather was one impressed with the natural power and beauty of the singer's voice as they heard her work last evening."—Kenton Daily Democrat.

#### JAMES GODDARD'S RECITAL AT KNOXVILLE

James Goddard, the basso who was one of the conspicuous successes of the Chicago Opera Company last season, gave a recital at Knoxville, Tenn., on Monday last and the press of that city speaks in glowing terms of his work. Mr. Goddard who is a most modest and conservative gentleman has not much to say regarding his work, but the warm terms in which Cleofonte Campanini speaks of the singer combined with the fact that he was one of the very first to be re-engaged for next season, is a sufficient commentary on the calibre of his singing.

#### ELSA FERN MACBURNY SINGS FOR CONSERVATORY STUDENTS

An evening that had as its inspiration a program of songs by Elsa Fern MacBurney and an address by Thomas Noble MacBurney was enjoyed on March 22, when a club composed of the vocal students of Richard B. DeYoung met at the Pullman Hotel. Mr. DeYoung, who divides his teaching time between the MacBurney Studios in the Fine Arts Building and the Calumet Conservatory of Pullman, has recently organized his pupils into a club, and on this occasion they were present in large numbers to enjoy the program of music and toasts.

Enthusiasm greeted Mr. MacBurney's plea for higher ideals for students and greater co-operation among musicians. Nor did the enthusiasm diminish with Mrs. MacBurney's singing. Her lovely voice and splendid art were fully appreciated and she was given a cordial reception. The aria "Wie nahte mir der Schlummer" from Weber's "Freischütz" was given a fine reading. Other numbers

which were an especially happy choice were "Bonjour, Suzon," by Pessard and "The Morning Wind" by Branscombe. Grace Grove provided splendid accompaniments.

#### GEORGIA KOBER'S PUPILS IN RECITAL

Ruth Franzen, pupil of Georgia Kober, was heard in a piano recital at Thurber Recital Hall Saturday evening, March 25. Florence Hallberg, contralto, assisted. Miss Franzen's program contained works by Mozart, Beethoven, Schubert, Chopin, Rachmaninoff, Debussy, d'Albert, and Liszt, in which she reflected much credit on her mentor. Miss Hallberg sang among other things James G. MacDermid's "Sacrament" and Carrie Jacobs Bond's "Nothing but Love."

The regular weekly recital of the Sherwood School, of which Georgia Kober is the able president, was given Saturday afternoon by pupils of Mme. Generva Johnstone Bishop and pupils of the piano department.

#### GUSTAF HOLMQUIST'S SUCCESS IN MOLINE

Gustaf Holmquist was heard recently in concert at Moline, Ill., where he met with his customary artistic success, the press of the city having the following to say:

"Gustaf Holmquist, the artist of the evening, bass-baritone, has many times sung in Moline and is a general favorite with his voice and pleasing manner."—Moline Daily Dispatch.

"Mr. Holmquist's voice is familiar to twin city music lovers, and his solo numbers were enthusiastically received."—The Daily Times, Moline.

#### AMERICAN CONSERVATORY NOTES

Heniot Levy will present his latest important work, a trio, op. 10, at his recital on Sunday afternoon, April 2, at the Fine Arts Theatre. The assisting artists will be Herbert Butler and Hans Hess.

We offer our sincere condolence to Silvio Scionti, whose mother passed away this week at her home near Palermo, Sicily.

Advanced pupils of Heniot Levy and Karleton Hackett gave an unusually interesting program last Saturday. Special mention ought to be made of the very artistic playing of the Chopin E minor concerto by Morris Kottler and the Weber "Concertstueck" by Esther Kabrin.

Mr. and Mrs. Herbert Butler appeared with success in a recital given for the St. Cecilia Society of Grand Rapids, Mich., last week.

Louise Hattstaedt-Winter was the vocalist last week at the dedication of the new quarters of the Mystic Athletic Club of this city.

#### Recital by Maigille Artist-Pupils

Helène Maigille, head of the Helène Maigille American School of Bel Canto, issued invitations for a song recital presented by her artist-pupils at Hotel Majestic, New York, on Tuesday evening, March 28, too late for review in this issue. Those who participated were Clark Evans, basso-cantante; Mrs. Franklin L. Hutton, soprano; Dorothy Maynard, soprano; Hilday Kathryn Schultz, contralto, and Corrine Schwartz, mezzo-contralto. The following was the program as printed:

Prologue from Pagliacci.....	Leonecavallo
Aria from La Boheme.....	Mr. Evans.
.....	Puccini
.....	Mrs. Hutton.
Noon and Night.....	Hawley
Until.....	Sanderson
Dearest.....	Homer
.....	Miss Schwartz.
Pleurez Mes Yeux (Le Cid).....	Masenet
.....	Miss Maynard.
Ah! Rendimi (Mitrane).....	Rossi
.....	Miss Schultz.
Myself When Young (In a Persian Garden).....	Lehmann
Invictus.....	Huhn
.....	Mr. Evans.
Si Mes Fleurs avaient des Yeux.....	Masenet
Chere Nuit.....	Bachelet
.....	Miss Maynard.
Nuit Resplendissante (Cinq Mars).....	Gounod
.....	Miss Schultz.
Visai d'arte—visai d'amore (Tosca).....	Puccini
.....	Mrs. Hutton.
Chanson Trieste.....	Du Parc
Te Sou viens Tu.....	Godard
.....	Miss Schwartz.
Solvej's Lied.....	Grieg
Von Ewig Liebe.....	Brahms
.....	Miss Maynard.
Selected.....	Wolff
Er ist.....	Wolff
.....	Miss Schultz.
When Love Is Gone.....	Hawley
The Relief.....	Kramer
Mother o' Mine.....	Tours
.....	Mr. Evans.

ST. CHARLES, MO.—The annual faculty recital of Lindenwood College, St. Charles, Mo., was heard and enjoyed by a large audience. The music department is under the direction of Edna Hanna.



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VIDA MILHOLLAND,  
Young American soprano.

### VIDA MILHOLLAND'S NEW YORK DEBUT

**Aeolian Hall Audience Cordially Receives Young and Gifted Soprano**

Vida Milholland, a young and gifted soprano, made her first appearance at Aeolian Hall, Monday evening, March 27, before an enthusiastic and admiring group of friends and music lovers.

Miss Milholland has sung abroad with much success. Offers of opera were made her before her departure a short while ago for America, but the charming American girl preferred an American career first. She will go on a tour shortly, which will include engagements in the vicinity of Washington and Baltimore.

The new soprano is a younger sister of Inez Milholland Boissevan, and daughter of John E. Milholland, of New York. Her education has been received mostly abroad.

Miss Milholland's program was selected to show the versatility of the charming young singer. It began with Old Italian airs, and was followed by German songs by Schumann and Brahms. Her Russian songs, by Arensky, Rachmaninoff and Moussorgsky, were delightful and she was forced to repeat one or two. Miss Milholland's singing showed that she had a thorough understanding of musical literature.

The feature of the evening, however, was two Persian songs, "Bodo, Bodo, Bodo," and "Oof Helam" (arranged by Blair Fairchild), and sung for the first time in New York. The young singer's interpretation was vivacious and soulful to the extreme.

The program closed with a group of Irish ballads, which were well received.

Miss Milholland's tone quality is pure and fresh. She is the possessor of a vast amount of temperament, which is apparent in all her work. She was at all times in complete rapport with her audience, which cannot be said of several other young artists who appeared here this winter. Her diction is splendid, showing her to be a linguist of remarkable scope.

Fernando Tanara was a sympathetic accompanist at the piano.

The audience was extremely friendly, liberal with applause, and demanded encore after encore. Flowers covered not only the entire top of the piano, but a goodly portion of the platform.

### RECITALS IN OSAGE

**MacDowell Subject of Lecture-Recital—Pupils Present Works of Standard Composers**

Osage, Ia., March 10, 1916.

At Cedar Valley Seminary, Thursday, March 2, a lecture-recital was given with Edward MacDowell as the composer represented. After a talk on "MacDowell, the Man and His Music," by Frank Parker, director of the music department of the seminary, the following program of MacDowell compositions was given by Verna Gorder, soprano; Florence C. Fennessy, pianist, and Frank Parker, baritone: "The Swan Bent Low to the Lily," op. 56, No. 2, "The West Wind Croons in the Cedar Trees," op. 47, No. 5, "Thy Beaming Eyes," op. 40, No. 3, Mr. Parker; "Hungarian," op. 39, "Shadow Dance," op. 39, "Perpetual Mo-

tion," op. 46, polonaise, op. 46, Miss Fennessy; "The Blue-bell," op. 26, No. 5, "O Lovely Rose," op. 40, No. 5, "In the Woods at Eve," op. 47, No. 2, "Midsummer Lullaby," op. 47, No. 6, Miss Gorder; "The Eagle," op. 32, "To the Sea," op. 55, Miss Fennessy; "The Robin Sings on the Apple Tree," op. 47, No. 1, "Confidence," op. 47, No. 4, "The Sea," op. 47, No. 7, Mr. Parker; etude de concert, op. 36, Miss Fennessy.

At a student recital given in the Cedar Valley Seminary Chapel, Monday afternoon, February 28, the following was the program: Voice, "Dreaming," "On a Moonbeam" (Hawley), Edna Bond; Piano, "From an Indian Lodge," "To a Wild Rose," "In Autumn" (MacDowell), Winifred Dickinson; violin, march (Franklin), Otis Makepeace; piano, "Twilight Hour" (Barbour), Margaret Stoughton; voice, "Forgotten" (Cowles), "Winter Lullaby" (De-Koven), Frances Jeffries; violin, "The Sleeping Princess" (Papini), Donald Tuttle; voice, "For Music," "The Rose Complained" (Franz), Winifred Dickinson; piano, minuet (Mozart), Anna Darley; voice, "Mr. Dream Maker" (Woodman), "A Valentine" (Lehman), Caroline Kruger; violin, melody in F (Rubinstein), Dorothea Bucknam; piano, minuet (Paderewski), Lillian Lesch; voice, "Where Dreams Are Made" (Johnston), "Four Leaf Clover" (Brownell), Gladys McGhan; violin, concerto (Scitz), Margaret Lybarger.

Pupils of Frank Parker were heard in a song recital at his Charles City, Ia., studio, February 23. Those participating were: Lurenia Lane, soprano; Frederick W. Cooke, baritone; Mabel Stanford, soprano; Elizabeth Wilbur, contralto, and Pauline Krause, soprano. Mr. Parker himself contributed MacDowell songs.

### Amherst-Columbia Joint Glee Club Concert

An important social event of the mid-Lenten season in New York will be the joint concert of the Amherst College and Columbia University Glee and Mandolin Clubs at the Hotel Plaza, on Friday evening, March 31. This is an affair of unusual interest, because these clubs rendered a most successful concert here at the same time last year.

The men from Amherst, "New England's Singing College," have already experienced an active season, and in all their appearances throughout New England they have been enthusiastically received. They are now on their spring tour, which embraces a combined concert with Union College, at Schenectady, one at the Executive Mansion at Albany, Sing Sing Prison, Washington, Philadelphia and New York.

The Columbia clubs have also enjoyed a very successful season, and have been heartily welcomed in the city and on their trips in Pennsylvania and New England. In the recent Intercollegiate Glee Club Contest held at Carnegie Hall, the Columbia club was adjudged second place. This joint appearance with Amherst, however, is by far the most important of its concerts.

New York men have a prominent part in the clubs of both colleges. Managers Arthur S. Crane, '16, of Columbia, and Eric H. Marks, '17, of Amherst, being included.

The list of patronesses includes Mrs. Charles S. Whitman, Mrs. John Purroy Mitchell, Mrs. Marcus M. Marks, Mrs. Arthur S. Crane, Mrs. James W. Adams, Katherine B. Davis, Mrs. Alexander Meiklejohn, Mrs. William S. Bennet, Mrs. Edward W. Stitt, Mrs. Talcott Williams, Mrs. Harry E. Eilert, Mrs. Collin Armstrong, Mrs. John B. Clark, Mrs. Douglas Mathewson, Mrs. Henry Moszkowitz, Mrs. Lawrence F. Abbot.

The program is as follows:

Lord Jeffery Amherst.....	J. S. Hamilton, '06
Cheer for Old Amherst.....	J. N. Pierce, '02
Amherst Combined Clubs,	
Swing Along.....	Cook
Columbia Glee Club,	
Step Lively.....	Allen
Amherst Mandolin Club,	
Miscellaneous.....	
Amherst Glee Club Quartet,	
Second Hungarian Rhapsody.....	List
Columbia Mandolin Club,	
The Kavanaugh.....	Bullard
Amherst Glee Club,	
The Concertmaster.....	Stauffer
Columbia Mandolin Club,	
At the piano.....	
Mr. Perkins, of Columbia,	
Annie Laurie.....	Arr. by Buck
Amherst Glee Club,	
Good Night.....	Buck
Columbia Quartet,	
Aloha Oe.....	
Amherst Mandolin Club,	
Sans Souci.....	Dr. Friedenberg, '84
Columbia Glee Club,	

MOBILE, ALA.—At a studio art reception given by Mr. and Mrs. Roderick D. Mackenzie, members of the Polymnia Circle and of the Clara Schumann Club furnished a musical program, including numbers for voice, violin and piano. Those taking part were Mmes. Leslie, Crane, Harris and Tam, and Misses Flinn, Richardson and Nadine Hunter.

### DIRECTOR CHAPMAN "BREAKING RECORDS"

**"Reports Huge Success on Annual Trip" with Leginska, the Criterion Quartet and Florence Austin**

William Rogers Chapman, director of the Maine Music Festivals, is at present in that State, where he is managing the annual series of concerts which has done much for the uplift of music there. In the Bangor Daily Commercial there appeared an interview with Mr. Chapman, a part of which is reprinted herewith:

"I am simply amazed at the way people are turning out for the concerts; it is astonishing to see hall after hall packed to hear my artists, and of course I am thoroughly delighted and pleased at the enthusiasm shown by Maine lovers of good music for the concerts.

"We have thirty concerts on the tour, which opened most auspiciously in Bangor on March 1, as you know so well. On March 2 we were at Augusta, packed house; at Waterville on March 3, it was necessary to put 176 seats on the stage; at Portland on March 4 every seat was sold, but why continue, it's the same story at every place. We were at Rockland, March 7; at Bath the eighth; and at Lewiston the ninth. On March 10 we gave a matinee at Bethel and evening concert at Norway and on Saturday, we were at Pittsfield, where the audience filled the hall as usual.

"Monday night we appear at Old Town; Tuesday night, at Calais; March 15 at Presque Isle; March 16, at Houlton; March 17, at Eastport; March 18 at Cherryfield matinee and at Machias in the evening; March 20, Ellsworth matinee and Bar Harbor in the evening; March 21, Dover; March 22, Guilford; March 23, Belfast; March 24, Skowhegan; March 25, Livermore Falls; March 27, Farmington; March 28, Wilton; March 29, Canton, matinee, and Rumford in evening and the tour ends at South Berwick.

"In the towns where we have not shown as yet, the houses even now are practically sold out, and we anticipate the same successful appearances that have characterized our trip thus far. I am glad not only for the success of the concerts, but because it indicates that the next Maine Musical Festival will be the biggest ever, for interest in good music is at a high pitch just now.

"The interest in the local festival choruses has never been so great as it is now, even in the first burst of enthusiasm for the new idea of local choruses. The choruses all over the State, thirty-six in number, report a highly prosperous condition of affairs; members are attending rehearsals most religiously, are taking interest and best of all, we have six new choruses, Belfast, Pittsfield, Augusta, reorganized; Kennebunkport and Sanford. The total membership in the choruses is now nearly 3,000.

### Florence Macbeth Gives a Tea

Sunday afternoon, March 26, Florence Macbeth gave a tea at the home of her parents at the Hillcrest, West 106th street, New York. Mr. and Mrs. Macbeth received informally with their daughter. A large number of friends, most of whom belonged to the musical world of New York, passed a pleasant hour.

### Texas Federation to Meet in Waco

The Texas Federation of Music Clubs will meet in Waco, Texas, on May 3.

BIRMINGHAM, ALA.—Robert Lawrence is the director of the new chorus choir of forty voices at the Southside Baptist Church.



Photo by Matzene, Chicago.

MARIA KOUNEZOFF.

The Russian prima donna of the Chicago Opera Association, in Spanish costume. Mme. Kounezoff sings Spanish songs with the castanets.



## TWO "AMERICAN ARTISTS" FOR AMERICAN AUDIENCES"

**Monica Graham and Walter Allen Stults, Soprano and Basso-Cantante, to Enter More Actively the Professional Field of Song**

At a time when the cry is "American artists for American audiences," it is with justifiable pride that the achievements of Monica Graham and Walter Allen Stults, whose portraits appear upon the front cover of this issue of the *MUSICAL COURIER*, may be pointed out as representative of the high degree of artistic perfection that may be attained as a result of American training only. Monica Graham Stults is the possessor of a rarely beautiful soprano voice and a charming personality, while Walter Allen Stults (her husband) has been endowed by nature with a basso-cantante resonant in timbre and appealing in quality. Since their marriage some five years ago, Mr. and Mrs. Stults have worked entirely with one object in view, namely that of excelling in the difficult art of duet singing. Some idea of the success that has attended their efforts in this field may be gathered from the fact that their every appearance has been followed by favorable criticism, and from frequent references to the fact that their programs and singing were strongly reminiscent of the "Henschels" of two decades ago.

Both Mr. and Mrs. Stults have been teaching steadily and successfully during the last ten years, but so insistent have been the demands of the numerous admirers of their art, that they have decided to devote more and more time to the concert, recital and oratorio field. To that end, they have allied themselves with Mrs. Herman Lewis of New York, who, upon the occasion of a private hearing, was so strongly impressed with the merit of their offerings, that she undertook to make propaganda for their joint recitals, feeling sure that these programs were of such a nature as to fill a long felt want on the part of many musical organizations.

However, it is not alone through their duet singing that Mr. and Mrs. Stults have sought and found recognition, for in addition to their abilities in this direction, each of them is an authoritative oratorio soloist and recitalist.

This talented pair have purchased recently a home in Evanston, Ill., one of Chicago's finest suburbs, where Mrs. Stults maintains a residence studio. Mr. Stults, on the other hand, has been for many years a valuable member of the vocal faculty of Northwestern University.

Ever an ardent apostle of the doctrine of slow vocal growth, he has been so successful as a teacher that his studio is one of the few that always has a large waiting list, while he has to his credit numerous professional pupils who are meeting with success throughout the country.

Through diligent application these young people have attained to well deserved recognition, and choral societies looking for adequate interpreters will do well to bear in mind these two artists.

### Eleanor Spencer Writes from Holland

The Hague, February 18, 1916.

Eleanor Spencer, the American pianist, who is spending the season in Holland, writes the following interesting letter to her manager, Mrs. Herman Lewis:

The Hague, February 18, 1916.

Excepting for delays by the infrequency and uncertainty of mail service between Europe and America, we are leading a perfectly normal life in Holland. In fact, The Hague is even more active and lively than before the war—owing to the vast number of foreigners, mostly Belgians, here. One might well think oneself in France, so much French is heard in the streets and public places. The Belgians, particularly the ladies, are so elegant and well appearing, one almost forgets they are "refugees." Many British, some French and Germans are interned in camps throughout various parts of Holland. Numbers of British officers "en parole" are seen in The Hague. Though not uniformed, the different nationalities are recognizable and lend an increased air of "cosmopolitanism" to this city.

Concerts go on as usual. Soloists come from their respective countries as scheduled. Friedman, Schnabel, Alexander Schmutler, Edyth Walker, all from Germany, have made recent appearances. With Mengelberg and the "Amsterdam Concertgebouw" Orchestra and The Hague "Residentie Orchestra," the symphony concerts have been of the highest order. Strauss' "Alpensymphonie" I have heard here three times, the last time with Strauss himself conducting.

I had the opportunity of meeting Richard Strauss at luncheon the day of his concert here at the home of Dr. Bredins.

Though the army is fully mobilized, this country maintains an admirable spirit of neutrality which is fully adhered to in action. Public sentiment, of course, is divided, but not expressed. In fact no one "talks war" as far as I am able to judge from personal intercourse.

Naval and military authorities contribute articles every few days to the daily papers dealing with the exact geographical movements

in the different theatres of war, and official bulletins from all quarters are given daily.

The Hague enjoys some excellent plays and opera at present. French and Italian opera has flourished and now comes the German season which opened last night with a most creditable performance of "Salome" with Edyth Walker. Well known artists from Germany are to fill all leading roles; d'Albert himself will conduct "Tiefland." The entire "Ring" will also be given.

Through the *Musical Courier* I keep in close touch with all that is going on at home. The Ballet Russe is with you now; how I enjoyed them in London and Berlin!

With all best wishes believe me,

Cordially yours,

(Signed) ELEANOR SPENCER.

### Roderick White, Violinist, Wins Great Success on Western Coast

Roderick White, violinist, added much to his constantly growing fame during his recent tour with Mme. Destinn on the Pacific Coast. He was constantly compelled to answer to double and triple encores.

The following notices tell the story of this brilliant artist's triumph:

The sincerity of Mr. White's interpretations appeals to his audience as does the sweet tone which he brings from the instrument.



RODERICK WHITE.

He is well equipped technically and possesses all the assets of a violinist of whom America may be justly proud.

The "Pierrot Serenade," made popular by Kubelik, was so well given, no one stopped to remember the work of the older artist. Two other numbers greatly enjoyed were the "Indian Lament" and "La Chasse." He gave a splendid interpretation of a difficult movement from a Bruch concerto.

There was no question the audience approved of his playing and he shared in the enthusiasm shown Miss Destinn.—*The Daily News*, Tacoma, Wash.

Two numbers familiar in the repertoire of Fritz Kreisler, "The Indian Lament" and "La Chasse," the latter given as an encore, were also among those he played and again he satisfied his audience so completely that no one bothered to think about how Kreisler would have played them.—*The Daily Ledger*, Tacoma, Wash.

His interpretation of this "Lament" is quite different from Kreisler's. Perhaps White has the best of it, for he was born among the Ojibways in northern Wisconsin, where this melody was taken from the legendary tribal songs of that people; and may have been familiar with it in his youth.

His "Prayer" is a beautiful number and does credit to the authors.—*The Post-Intelligencer*, Seattle, Wash.

Roderick White, originally from Grand Rapids, Mich., and later from Europe (where he studied with Auer), was violin soloist, and in that department was first class. His playing gave much pleasure.—*The Oregonian*, Portland, Ore.

### Gilbert's Songs Sung Everywhere

It is no exaggeration to say that songs of Hallet Gilbert "are sung everywhere," for the present writer has documentary evidence of this statement, and a fact cannot be controverted. Programs are received from Maine to California, from Chicago to Galveston, bearing the name Hallet Gilbert. New Yorkers, too, frequently hear his songs, not only in the home circle, in studios, etc., but in the large halls, as, for instance, Tuesday, March 28, when his song, "Ah Love But a Day," finished the program at Aeolian

Hall. "The Last Spring," dedicated to Charlotte Lund, is sung by her, and she recently sang "The Two Roses" in the French translation, as well as "Evening Song" in the German edition. Gilbert's song cycle, "Songs of the Seasons," is heard frequently, and his "Moonlight, Starlight," concert waltz, is programmed frequently by Florence Otis and others. Vernon Archibald and Mr. Gilbert shared a program in Elmira recently, and March 27 Mr. Gilbert was on a recital program at Hotel McAlpin. Florence Otis, Miss Lund, Berenice Menchon, Frederic Gunther and others are all singing Gilbert songs, and these artists invariably score a success with them.

### Elsa Kellner New York Debut Recital, March 31

At Aeolian Hall, Friday evening, March 31, Elsa Kellner, the soprano, will give a recital consisting of an unusual lot of songs, as may be noted from a perusal of the program, affixed below. The comely young singer, like all concert singers, sings equally well in German, French and English; but few sing like Mme. Kellner, whose beauty of person and voice is commented upon wherever she appears. She has sung with prominent orchestras, at festivals, etc., in the Middle West, and achieved a fine reputation. She will be heard in New York to-morrow evening in the following program:

Lied der Mignon.....	Schubert
Die Forelle.....	Schubert
Auf dem Kirchhofe.....	Brahms
Bei dir sind meine Gedanken.....	Brahms
Der Schmied.....	Brahms
Freudvoll und Leidvoll.....	Liszt
Nimmersatte Liebe.....	Wolf
Auch kleine Dinge.....	Wolf
Er lach.....	Wolf
Beau Soir.....	Debussy
Nuit d'etoiles.....	Debussy
Love Has Eyes.....	Bishop
Sacred Fire.....	Russell
Youth Comes Dancing O'er the Meadow.....	Marion Bauer
Hidden Wounds.....	La Forge
River Dream.....	Goring Thomas
Song of the Chimes.....	Lola Worrell
I Know.....	Sproun
For He Loved Her.....	Harriet Rusk

### Waldorf-Astoria Orchestra Concert

On Sunday afternoon, April 2, the New York Waldorf-Astoria Orchestra, composed of fifty musicians, will give a gala concert in the hotel's grand ballroom. Joseph Knecht is the conductor, and under his successful leadership the orchestra has attained the reputation of being a unique organization, both as to the character of the compositions played and as to the excellent performances with a number of men smaller than the usual complement of a symphony orchestra.

Mr. Knecht was a former member of the Boston Symphony Orchestra and assistant concertmaster of the Metropolitan Opera Orchestra. He has played under many of the famous conductors here and in Europe, and has the experience and knowledge necessary to be at the head of such an organization, which is said to cost the management \$50,000 yearly. The large attendance at the regular Sunday evening concerts has grown from year to year.

Lucy Gates, soprano, will be the soloist for this concert, and will sing an aria from "The Barber of Seville" with orchestra and some songs with piano. The orchestra will play selections from Wagner and Tchaikowsky, Herbert's "Irish Rhapsody" and a suite from Henry K. Hadley's "The Atonement of Pan," which was dedicated to and performed by the Bohemian Club of San Francisco.

AUGUSTA, GA.—One of the unusual features of the musical program provided for the recent March concert given by the Music and Art Department of the Woman's Club of this city was a double piano quartet, consisting of eight pianos with sixteen performers. It was no small undertaking for a tuner to get not only one piano in tune, but to get eight notes exactly in unison through a scale of eighty notes. There were twenty-four strings in unison for middle C, for instance.

SEATTLE, WASH.—Milon Seymour, founder and director of the Nordica Choral Club of this city, recently conducted the first public performance of the club. The ladies of the chorus were dressed in Greek fashion in flowing pink robes, sandals, and wide arm bracelets, like the girls of ancient Hellas. A vocal quartet added to the variety of the program by singing a number of negro melodies and Nevin's "Rosary."

London, *The Standard*, November 19, 1912: "... Three of the most remarkable young men in the world of music."

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## WISCONSIN STATE FEDERATION OF MUSICAL CLUBS FORMED

Organization Will Have Intimate Influence on Musical  
Development—Chicago Orchestra Gives American  
Premiere of Kaun's Third Symphony

Milwaukee, Wis., March 20, 1916.

February recorded three notable events in Milwaukee. First: Fritz Kreisler came. Second: The Russian Ballet in the gorgeous symphony done in media for all art senses—sight—sound—motion, revealing new, marvelous paths of beauty, and establishing standards that are both new and supreme. And the third event, which will have the most intimate influence of the three on the development of music in Wisconsin, was the formation of the State Federation of Musical Clubs, placing Wisconsin again in the limelight as the originator of an idea, for this is the first State Federation of Musical Clubs to be formed in the United States. To Mrs. J. Herbert Stapleton, state vice-president of the National Federation of Musical Clubs, belongs the glory and credit for having conceived the idea and for having brought it to fruition. When Mrs. Stapleton attended, as delegate, the National Biennial Convention in Chicago two years ago, she happened upon forlorn Wisconsin delegates wandering around in twos and threes who said no one knew them or had paid them any attention. Soon after Mrs. Stapleton was appointed state vice-president, and one of her first resolutions was that she would make the musical club women of this Badger State acquainted at least. She began by inviting the members of the committee on music for the State Federation of Women's Clubs to her house to luncheon, together with prominent educators and other women who did things. The next year she entertained the presidents of the sixteen musical clubs of the State. At that time she advocated the celebration of Wisconsin Day every year, at which time the different clubs were to give programs made up by artists of other musical clubs of the state. This has been a splendid means of making the members of the clubs known to each other and showing them the quality of work being done in the several communities. This work has proved immensely popular among the women and is a constant means of inspiration and good fellowship. As Mrs. Stapleton thoughtfully says: "The clubs in the little towns up in the state are the ones that need and really appreciate the work and

are truly enthusiastic, and it is good for our artists to go to them and for them to come to us—we all profit," whereby Mrs. Stapleton proves she is big of heart and mind and that she is not working for effect but results. During the two-day festival held February 24 and 25, Mrs. A. J. Ochsner, president of the National Federation, was honored guest and gave a number of inspiring and encouraging talks; and at the business conference the delegates formed the State Organization of Federated Musical Clubs, composed of twenty-one organizations, which is the full official title, and made Mrs. Stapleton president, therein showing their appreciation of her unselfish devotion to the work.

### CHICAGO SYMPHONY PAYS CITY TRIBUTE.

The ninth concert of the Chicago Symphony series was one of especial moment to Milwaukee, as it gave the premiere American hearing of Hugo Kaun's third symphony. It was a gracious act on the part of Conductor Stock to offer this tactful tribute to the city as the residence of Mr. Kaun during his stay in America, at the same time paying a high compliment to the composer's brother, William Kaun, who is one of our substantial business men and a forceful factor in our musical life. Milwaukee responded to the tribute and the tact by filling the house with one of the brilliant audiences of the season. The symphony was listened to with intense interest. It afforded us novelty, which we have come to insistently expect from our modern composers. Of somewhat Hungarian flavor produced by the sustained tones in the string accompaniment to beautiful horn and wood wind episodes, the first movement was colorful and rich. The second movement was deeply learned—abstruse, in fact, in its involved harmonies, and intricate orchestration which exacted the technical reserve of even so masterly a body of artists as those giving the composition its first American interpretation. This movement was exacting in its lack of contrast and its indifference to the usual auditor's love of melodious effects and dramatic events. The adagio appealed more directly to the emotional nature, finding great favor with the audience, and the finale presented the big masses of tone for which, perhaps, the ear had hoped, and brought the work to a brilliant close. The remainder of the program was composed of the wonderfully appealing suite, op. 19 of Ernst von Dohnanyi; suite, op. 35, "Scheherazade," Rimsky-Korsakow—recalling the vivid portrayal given by the Russian Ballet—and "Götterdämmerung," finale, Wagner.

W. W. CARBERRY.

### National Opera Club Holds Monthly Meeting

The National Opera Club of America, Inc., Mme. von Klenner founder and president, held the regular monthly conversazione in the Astor Gallery of the Hotel Waldorf-Astoria, New York City, on the evening of March 21. The program was a particularly pleasing one, having been arranged by Mrs. Stearn on the occasion. Bianco del Vecchio, a young pianist whose work is quite unusual and artistic, played two solos, a concerto by Bach and an etude by Chopin. Orphée Langevin sang two baritone solos, one from "Herodiade" by Massenet and "The Evening Star" from "Tannhäuser" by Wagner, Mr. Lafarge at the piano. Sara Core, a soprano with pleasing personality sang "Elsa's Traum" from Wagner's "Lohengrin," as well as several selections by Richard Strauss. These were followed by two numbers, "Novelette" by Schumann and a Brahms rhapsody played by Miss del Vecchio; the program closed with two solos by Mr. Langevin, "Benvenuto" by Diaz and the prologue from "Pagliacci" by Leoncavallo.

An informal dance followed the program and the evening proved a very enjoyable one.

The club announces its second annual grand opera performance for the evening of April 3.

### Cecil Fanning in Indianapolis and Troy

Cecil Fanning, with H. B. Turpin, as accompanist, was the soloist at the first concert of the Mendelssohn Choir, of Indianapolis, an organization of ninety church soloists, formed last fall under the direction of Perceval Owen. Below are some of the newspaper comments:

Cecil Fanning, baritone, who has been heard before with pleasure in this city, took the place on the program for which Oscar Seagle had been originally engaged. Mr. Fanning's first number was an aria by Massenet, in which his voice found full expression and which revealed not only its power, range and depth, but the adroit and capable way in which it is used. An encore, a composition by Elmer Andrew Steffen, an Indianapolis composer and a member of the choir, "Requiem of the Sea" was given, a song that in its simplicity afforded great pleasure to the audience. On his next appearance Mr. Fanning sang a group of three songs—Wolf's "Verborgtheit," in which he displayed the finished smoothness of his voice; Schumann's "Aufträge," given with great animation, and the dramatic "Der Erlkönig," by Loewe. As an encore to these, Grieg's "Springtime" was sung. Mr. Fanning's final programmed numbers were in lighter vein, "The Last Leaf," by Oliver Wendell Holmes, set to music by Sidney Homer; "A Fairy Love Song," "The Sands of Dee" and the rousing "March Call," by De Leone. The familiar and beloved third song in this group was exquisitely rendered, and the pure lyrical quality of tone impressed the audience. After these the audience wanted more, many more, and three encores were given,

first an old English folksong, "No, John, No," a delicious bit of fooling; then a plantation melody, "Mammy's Song," and finally an old French folksong in which the clever expressive pantomime heightened the effect. It seems needless to say that Mr. Fanning's beautiful articulation added greatly to the enjoyment of his hearers. Mr. Fanning enjoyed the advantage of an excellent accompanist in H. B. Turpin.—Indianapolis News, March 8, 1916.

### Ovation Given Soloist.

No soloist could have desired a warmer welcome than was accorded Mr. Fanning. . . . Mr. Fanning's voice has gained in richness and power since his appearance here three years ago, and vocally he is well equipped for the concert stage. . . .

At the conclusion of this group (the final group) he was compelled to give three encores, . . . an old English folksong, "No, John, No"; a plantation song written especially for him by Harriet Ware, and finally a humorous ballad in old French, which was accompanied by many typical gestures. . . .—Indianapolis Star, March 8, 1916.

At his return engagement with the Troy Vocal Society, Troy, N. Y., on March 9, Cecil Fanning sang a new song, "Thine Eyes," with the composer at the piano. The song is by William L. Glover, the accompanist of the Troy Vocal Society, and director of music at the Emma Willard Conservatory. Mr. Glover has but recently completed the composition of a cycle of songs, entitled "Beautiful Eyes," of which the above selection is the first. The words of the cycle, of German origin, are translated by Mr. Glover.

### Paul Held's "A Prayer for Peace" Performed in Chicago

Paul Held's delightful composition, "A Prayer for Peace," which was performed for the first time on February 1, by Clarence Dickinson at the Union Theological Seminary, New York, and of which the MUSICAL COURIER spoke in flattering terms, was played by Palmer Christian at Kenwood Evangelical Church, Chicago, on Sunday evening, February 27, and on Thursday afternoon, March 2. Mr. Christian produced it again in Chicago at the Fourth Presbyterian Church.

FORT WORTH, TEXAS.—The Harmony Club, Fort Worth, Texas, presented Fritz Kreisler to a large and enthusiastic audience. Mr. Kreisler played in addition to numbers by Handel, Tartini and Mendelssohn, works of many modern composers, including several of his own.

HOUSTON, TEXAS.—At a class meeting of the pupils of Horace Clark, Houston, Tex., the program was prefaced with a talk on "Preparedness in Piano Playing" by Mr. Clark. Eighteen pupils took part in the program, which ranged from Bach to Nevin.



## NEW YORK PHILHARMONIC SOCIETY GREATLY ENJOYED IN CLEVELAND

Josef Stransky Conducts Finely Balanced Program and Ernest Hutcheson Lends Brilliant Solo Assistance—  
Diaghileff Ballet Attracts Crowds

10112 Hampden Avenue,  
Cleveland, Ohio, March 20, 1916.

The orchestral treat of the week was that given by the New York Philharmonic Orchestra, Josef Stransky, conductor, on Wednesday, March 15. Dvorák's fourth symphony, full of life, marked rhythm and lovely melody, was the principal orchestral offering, but the stunning performance of the Reger variation on a theme by Mozart, ending with a brilliant fugue, aroused the audience to greatest enthusiasm. Wagner's always welcome "Meistersinger" prelude was the other orchestral number. Ernest Schelling, pianist, was to have been the soloist, but owing to a conflict in his bookings, his appearance here has been postponed until next season. Ernest Hutcheson appeared in his stead, playing the Liszt E flat concerto in which he scored a brilliant success. He played with the utmost ease and abandon, perfect command of technic, and beauty of tone. He was recalled many times and finally obliged to respond with an encore. The next concert will be given by the Chicago Symphony Orchestra with Frieda Hempel as soloist, and this event will close the symphony season of ten concerts, given under the auspices of the Fortnightly Club, with Adella Prentiss Hughes as manager.

### DIAGHILEFF BALLET Russe.

Under the auspices of the newly incorporated Musical Arts Association, and by special arrangement with the Metropolitan Opera Company, four performances by Serge de Diaghileff's Ballet Russe were given at Keith's Hippodrome on March 16, 17 and 18. The Musical Arts Association of Cleveland has been incorporated "for the purpose of furthering the interests of music in the community, accepting and administering trust and guarantee funds for musical purposes, and acquiring, holding and operating property to promote the efficiency of musical enterprises." The officers of the corporation are: D. Z. Norton, president; Howard P. Eells and John L. Severance, vice-presidents; and Adella Prentiss Hughes, secretary and treasurer. The executive committee is composed of Mr. Norton, E. S. Burke, Jr., A. S. Chisholm, Paul L. Feiss, Frank Ginn and Otto Miller.

The great enthusiasm shown by the crowded houses at each performance of the Ballet Russe was very gratifying to those who, through the Musical Arts Association, had provided such practical and substantial support for this artistic venture. The performances, long anticipated, were brilliant affairs, artistically and socially. Many out of town parties, from the various clubs throughout the State, were in attendance. The repertoire of the Cleveland engagement was "L'Oiseau de Feu," "Les Sylphides," "Carnaval," by Schumann, "Thamar," "Petrouchka," "Schéhérazade," "L'Après Midi d'une Faune," "Le Prince Igor," "Le Spectre de la Rose," and "Soleil de Nuit."

The music was performed by a fine orchestra of seventy-six men under Ernest Ansermet.

### FORTNIGHTLY CONCERT.

The program presented by the Fortnightly Club on Tuesday afternoon, March 7, was one of unusual interest. Mrs. Harvey Coulter, formerly Mrs. Seabury Ford, well known soprano, was heard, after an absence from Cleveland of four years. Mrs. Coulter has been a member of the club since its foundation and has always been a great favorite in this city. She was most cordially received, and was much appreciated in two groups of German and French songs, among which were two rarely heard compositions by Erich Wolff, "Alle Dinhe haben Sprache," and "Fäden," Hugo Wolf's "Elfenlied," Grieg's "Zur Johannesnacht," "Chanson Triste," Duparc; "Crepuscule," Massenet, and "Le Nil," by Leroux. In the latter song Mrs. Coulter was assisted by Caroline Harter Williams, violinist.

The other event of interest was the first appearance of the Fortnightly Women's Orchestra under direction of Walter Logan. Not many clubs composed of women can boast a full orchestra of thirty-two pieces and the Fortnightly has reason to be proud of the splendid work done by these young women, among whom are many of the best solo players in the city. A splendid rendition of the Haydn symphony in G major was given as an opening number, with two short numbers by Massenet and Delibes to close the program. Lois Cheney Chase, pianist, was heard in two selections and Mrs. George Sherwin played some very fine accompaniments for Mrs. Coulter.

DOLores MAXWELL.

### Fay Foster Entertained in Portland

Fay Foster spent the last week with her friend, Ethelynde Smith, the well known soprano, in Portland, Me., and the

round of gaiety, consisting of a large reception at the residence of Miss Smith, and divers luncheons, teas and sleigh-rides galore, reduced Miss Foster to an almost moribund condition. The big event of the week, however, was a song recital by Miss Smith, assisted by Miss Foster, who played the accompaniments for eleven of her songs, which Miss Smith sang charmingly, according to press accounts printed elsewhere in this issue of the MUSICAL COURIER. The same authorities praised Miss Foster's songs and playing without stint, and the audience evinced its enthusiasm by repeated demand for encores.

On her return trip, Miss Foster stopped over in Boston, where she was entertained by Mr. and Mrs. Davison with at dinner at the Hotel Thorndyke. Mr. Davison is manager of the White-Smith Music Company, which publishes a number of Miss Foster's songs.

## MUSICAL COURIER EDITOR FETED IN CREOLE CITY

Fannie Bloomfield Zeisler and Percy Grainger Are Other Recent Musical Visitors

New Orleans, La., March 20, 1916.

The advent of Leonard Liebbling, editor in chief, and René Devries, general representative of the MUSICAL COURIER, will not be soon forgotten. These two gentlemen came here comparative strangers, but departed from our midst with a long line of enthusiastic acquaintances behind them.

Some writers are charming company only with their pens. Not so with Leonard Liebbling, who exemplifies to a remarkable degree the old French saying, "Le style c'est l'homme." Those who knew Mr. Liebbling as the witty, scintillant, yet philosophical, writer found him the witty, scintillant and philosophical man. In his presence there is not a dull moment, whether he be conversing or delivering an address. I know that I enjoyed his chance remarks quite as much as the two cultured audiences at the Music Teachers' Meeting and at the Press Club were delighted with his illuminating talks. At these two public addresses he kept his listeners keyed up to his very last sentence—now evoking a hilarious peal of laughter, now a gentle chuckle, yet all the while delivering a serious message vitalized by pithy anecdote and pungent innuendo. After his addresses many persons congregated about him to offer congratulations and to thank him for the instructive and pleasurable minutes he had given them.

Both Mr. Liebbling and Mr. Devries were the recipients of much social attention, having been ginn-fizzed, breakfasted, lunched, dined, suppered, tead, automobilized, theatre partied, boat tripped, and even—musicaled!!

As Pindar, Sophocles, James Whitcomb Riley, or some other poet hath said, "A hint to the wise is sufficient." Let not Messrs. Liebbling and Devries come this way again unless they have at least one solid week to spare; for there are many persons in this dear old hospitable city who are lying low to give them a rousing good time on their return.

### FANNIE BLOOMFIELD ZEISLER TRIUMPHANT

Fannie Bloomfield Zeisler, for years a great favorite here, scored a success which may be truly described as remarkable. Mrs. Zeisler was in superb form and swayed the responsive audience present by the subtle charm, elegance, fervor, and intensity of her art. After having played the "Erl King," itself a test of physical endurance, she granted as an encore nothing smaller than the Schubert-Tausig "Marche Militaire," which, according to veteran connoisseurs, she played as no one has ever played it here. It was tremendous and earned for the artist a burst of enthusiasm which was as eloquent a tribute to her genius as she herself could have desired. Scarlatti rippled from her fingers in variegated hues, and the Liszt "Rakoczy March" thundered in such mighty accents that the nerves of the audience were set a-tremble. Again an ovation followed. This time Mrs. Zeisler played Poldini's "Waltzing Doll," a composition as exacting in daintiness and delicacy as is the "Rakoczy March" in massiveness and power. The striving contrast of these two wonderful performances has been the talk among musicians. Mrs. Zeisler has every reason to feel gratified with her reception here. No greater triumph has been witnessed in very many years.

### GRAINGER PIANO RECITAL

Percy Grainger appeared at the Athenæum, Monday evening, in recital under the auspices of the Philharmonic Society, that splendid institution that is doing such fine work for this community. Mr. Grainger's program, with the exception of Bach, contained nothing of the older school. Ravel, Debussy, César Franck, Grieg and Grainger were the other composers represented. Ravel's "Undine" and Grieg's "Spring" the latter played as a final encore, were the most enjoyable numbers of the evening, though the other offerings, and particularly "Shepherd's Hey," composed by the pianist, gave pleasure. As at all philharmonic affairs, the audience was a magnificent one.

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# A NEW WORK BY BERNHARD ZIEHN

## An Appreciation

BY HUGO KAUN.

[Translation by Julius Gold.]

Bernhard Ziehn, who has lived for the past forty years in Chicago, is one of the most important theorists of the present time. In spite of his monumental work, "Harmonie und Modulationslehre" (Theory of Harmony and Modulation), recently published in a new German edition by Vieweg, Ziehn is relatively unknown among us in Germany. In the interest of the student youth, always eager to learn, this is much to be regretted.

Ziehn has now presented to the world a new work—one that will surely challenge the amazement of all musicians. He calls it "Five—and Six—Part Harmonies—How to Use them" (in 800 examples).

In this work the author supplements his theory of modulation in a genial manner. Already in 1886 he had pointed out ways for ultra-modern composers. To a still greater extent he does the same in this book. The chromatic chords are treated with special interest. Detailed instruction is given on Symmetrical Inversion, and the section on the "Whole-Tone Scale" contains for innovators a mine of ingenious combinations.

Such a book must be studied; it cannot be described.

Ziehn very appropriately places at the head of his work these words of Richard Wagner: "Technic is the ever growing property of all artists since the existence of art: it has to be received, learned, appropriated. That which technic is to represent, can certainly not be learned."

May the important work find a broad circulation, and may this appreciation of his ideal creation become for the Chicago master in life's eventide a satisfaction and heart's joy.

Note—A reprint of the Harmonie—und Modulationslehre was brought out in 1910 by Chr. F. Vieweg, Berlin, and in English, under the title of "Manuel of Harmony: Theoretical and Practical," was issued from the press of William A. Kaun, Milwaukee, in 1907.

N. B.—Article appeared in Signale, December 27, 1911.—Ziehn died September 8, 1912.

## Iwan d'Archambeau, Flonzaley Quartet Cellist, of Marked Musical Lineage

Iwan d'Archambeau, cellist of the Flonzaley Quartet, was born in a little town near Liège, Belgium, where all his ancestors had devoted themselves to music as teachers, conductors or composers. His grandfather was a friend of Vieuxtemps' father, and gave the first lesson on the violin to the genius who was later to become one



IWAN D'ARCHAMBEAU,  
Cellist of the Flonzaley Quartet.

of the greatest violinists of his time. His father, Y. M. d'Archambeau, was a composer of sacred music, and also a gifted violinist, and organist. He had four sons, all of whom chose musical careers. Thus, one of Iwan d'Archambeau's brothers is a teacher in a Brussels Conservatory, another in a Verviers Conservatory, and a third is a conductor. Iwan studied music with his older brothers even

while going to school, but not until he was sixteen did he definitely begin the study of the cello. Even then he did not intend to take this as his profession, but as his father and one brother played violin, a second brother viola, a cellist was needed to make a quartet. This circumstance prompted his choice of an instrument. As soon as he could play an easy part in a quartet, the four members of the family began to play earnestly, though for their own pleasure only. They would begin in the early evening and often played until dawn or until a vigilant policeman brought their music to an end. Iwan became a pupil of Alfred Massau, a fine teacher, too modest to be well known to the general public, yet numbering among his pupils such men as Jean Gerardy and Jacques Gaillard. After four years, Mr. d'Archambeau made such progress that he won the gold medal at the Verviers Conservatory and then went to Brussels to study with Edouard Jacobs. Later in Frankfurt, he became a pupil of Hugo Becker.

Mr. d'Archambeau made concert tours with great success through Germany, Belgium and Scotland, and in 1903, through a mutual friend, Victor Vreuls, was persuaded by Alfred Pochon to become a member of the Flonzaley Quartet.

## Von Ende School Recitals

Maxmillian Smalzman, who studies with Sigismond Stojowski at The von Ende School of Music, New York, gave a recital at headquarters March 21 which showed his many good qualities. Included in the program were the variations of Beethoven, Schumann's G minor sonata, three Chopin selections, and (the last group) "L'Orient and Occident," Dvorsky; "Intermezzo," Stojowski; and "Cracovienne," Paderewski. So the classics, the romantic school and the moderns were represented and played in most satisfying manner, for this youth has big technic, abundant feeling and self control. It is in this last named virtue that it seems to the present writer that the Stojowski pupils all excel; they do not attempt that which is not entirely settled, developed, ready for public performance.

Alberto Jonas, of The von Ende School faculty, gave a recital at the school on March 28, of which due notice will appear in the MUSICAL COURIER.

## New York Mozart Society to Present "Madame Butterfly"

Saturday afternoon, April 1, at 2 o'clock, in the grand ballroom of the Hotel Astor, the New York Mozart Society (Mrs. Noble McConnell, president) will present "Madame Butterfly" in Italian (the finale of Act I and complete second and third acts), under the direction of Milton Aborn. The cast will be: Cio-Cio San, Lois Ewell (Century Opera Company); Suzuki, Frances Ingram (Chicago Opera Association); Pinkerton, Vernon Stiles (Vienna and Cologne Operas); Sharpless, Millo Picco (Boston Grand Opera Company); Goro, Rudolph Koch (Chicago Opera Association); Prince Yamadori, Gilbert Wilson (Century Opera Company); Kate Pinkerton, Enid Addison (Century Company). Joseph Pasternack is to be the conductor and Frank Ranney stage director.

## Sarto a Busy Artist

Andrea Sarto, baritone, is enjoying a very busy season. Since the first of November last, he has appeared in many New England cities, everywhere delighting large audiences. Mr. Sarto is the baritone of the famous "Stellar Male Quartet" of the Columbia Talking Machine Company. In addition to his many days spent at the laboratory recording, he is preparing a spring recital to be given at the Regneas studio, New York, the date of which will be announced later.

## Meta Reddish at Guantanamo

Meta Reddish, the gifted young soprano, who is appearing in opera in Cuba, sang early in March at Guantanamo, Cuba, in a theatre which was inaugurated three years ago by Mme. Barrientos.

## Alexander Bloch on the Sick List

Alexander Bloch, the young American concert violinist, who was booked to play at a concert in Kingston, N. Y., on Wednesday evening, March 22, was unable to appear owing to illness.

MOBILE, ALA.—The Music Lovers' Association has engaged Emilio de Gogorza, baritone, to appear on March 23, and the Zoellner Quartet on April 12.



## Amelita Galli-Curci Scores Brilliant Operatic Success at Havana

The season of the Brascali Opera Company at Havana, which has recently come to a close, brought with it a series of veritable triumphs for Amelita Galli-Curci, the distin-



AMELITA GALLI-CURCI,  
Famous Italian prima donna coloratura soprano.

guished Italian coloratura soprano. Her successes in "Traviata" and "Lucia" have already been noticed in these columns. Another role in which she was most enthusiastically acclaimed by the Cuban public was that of Elvira in "Puritani." The critics of the leading Havana papers went into ecstasies of praise over her work in this role, as may be seen from the following extracts:

"Galli-Curci in the role of Elvira attained such grade of perfection that the crowded auditorium paid her the tribute of repeated, well merited and most enthusiastic ovations. Galli-Curci belongs to those for whom their art is their religion. Her voice is one that enchants, seduces, moves and subjugates. With a flexibility which copes with the most complicated vocal problems, it is at the same time suave and brilliant, colored always according to the sentiment that the singer is expressing, always ready to adjust itself to the most severe exigencies of vocal art. She invariably sings with the finest taste and with the most absolute correctness."—Heraldo, Havana.

"Amelita Galli-Curci has an incomparable organ, a prodigious vocal mechanism, clean and elegant style, a good taste which is never abandoned for the sake of obtaining easy applause, and tremendous agility. In the difficult part of Elvira she presented, in fact, an example of supreme perfection. In short, one can only say she sang as—only she can sing."—El Mundo, Havana.

### St. Cecilia Society, Grand Rapids Benefactor

Grand Rapids, Mich., March 20, 1916.

One of the most successful features of the St. Cecilia Society's musical work is the free Sunday concerts given in the St. Cecilia auditorium. March 12 completed the series of ten concerts. The St. Cecilia Society voted a certain amount of money to be used for this philanthropic work, under the auspices of the Musical Extension Committee. The generous manner in which the best musicians of the city have given of their respective talent is most pleasing.

Each Sunday many were turned away because of lack of room. Last Sunday the public enthusiasm seemed at its height and it was with the deepest regret that the committee was obliged to say "No more room" to the eager throng, which came to hear one of the most delightful programs of the season.

This program was arranged by the department of music of the Central High School, J. W. Beattie, director. Both the Boys' and the Girls' Glee Clubs did good singing, and were heartily applauded.

Mary Esther Dykma, a pupil in the High School, played with admirable poise, and showed exceptional talent. The duets for harp and flute, played by Esther and Roland

Sargent, two young students, would have done honor to much older musicians.

A group of cello numbers given by H. S. Conover were accompanied by Arthur Andersch. Mr. Conover is the instructor of cello at the Central High School. He came here from Chicago recently and is a great musical addition to the city. Arthur Andersch, who so artistically accompanied Mr. Conover, is one of Grand Rapids best piano teachers.

National hymns were sung by the audience, which proved most inspiring.

The volume of voice and the spirit of singing brought out under the leadership of J. W. Beattie (director of public school music) and Charles H. Mills (director of the Public Playground Association) bespeaks a pleading call for a community chorus.

It is to be hoped the St. Cecilia Society has another course in view for the public next season. A. C. T.

### Skovgaard Gives Concert Under University of Washington Auspices

Skovgaard and his New York Metropolitan Company gave a highly pleasing concert recently under the auspices of the University of Washington, at Pullman, Wash. Of their work the Pullman dailies had the following to say:

Skovgaard appeared here once before and those who heard him both times agree that he has lost none of his cunning with his bow. His own two compositions were especially well enjoyed.

The singing of Florence Hawkins was one of the features of the evening. . . . Her tones were excellent and her personality pleasing.

Francis W. Cowles, baritone, was pleasing. His voice is far superior to the average baritone, being of good volume, but without pleasing and satisfying. . . .

Molly Byerly Wilson has a most magnificent contralto voice which was brought out in the aria from "Samson and Delilah." Her work

was exceptionally fine in the trio at the opening and in the quartet at the close of the program.

Clara Freuler had a voice far too big for the theatre, but she combines sweetness with volume. Her rendition of "Elizabeth's Prayer," from "Tannhäuser," was one of the important features of the program.

Alice Skovgaard enjoys a rare combination of talents, that of being a successful accompanist and a talented soloist. She was in sympathy with the other artists in the company. She is a charming little lady and won the admiration of her audience by her presence and artistic work.—Pullman Tribune, January 7, 1916.

No one who attended the concert given at the Grand Theatre Tuesday evening by Axel Skovgaard, the great Danish violinist, and the New York Metropolitan Company could have felt anything but satisfaction. The program was first class and all the numbers were well rendered. Skovgaard won his audience not only by his beautiful playing, but also by the evident delight which he takes in making his violin interpret the messages of the great composers. He plays with a sympathy and expression which goes straight to the hearts of his hearers.

He was ably supported by Florence Hawkins, Clara Freuler, Molly Byerly Wilson and Francis W. Cowles, vocalists. All have good voices and know how to use them. Their varied and well selected numbers were thoroughly enjoyed. Miss Freuler's rendition of "Elizabeth's Prayer," from "Tannhäuser," being especially good.—Pullman Herald, January 7, 1916.

### Aborn Repertoire in Brooklyn

The repertoire of the Aborn Opera Company season at the Academy of Music, Brooklyn, is as follows: Second week, beginning March 27, "Tales of Hoffman" and "Carmen"; third week, "Rigoletto" and "Martha," with a special matinee of "Hänsel and Gretel" on Friday, April 7.

HOUSTON, TEXAS.—The Girls' Musical Club, of Houston, Texas, arranged an appearance of Mme. Bloomfield-Zeisler in that city for March 2.

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Mildred Potter, contralto; Miss Kathleen Howard, contralto; Mme.  
Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri  
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## WINNIPEG MUSICAL ECHOES VOICE INTERESTING ACTIVITY

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Winnipeg, March 12, 1916.

A very happy truth that one has to tell about "The Mikado," produced on March 2 by Dr. Horner, at the Winnipeg Theatre, is that all through the program, with one or two exceptions, the reproduction of "The Mikado" was one of the cleverest, prettiest, most fanciful and graceful comic opera entertainments we have had, one well worthy to be compared with anything hitherto done in Winnipeg. Receipts ran into record figures and at the Saturday performances standing room was the general rule; a preponderance of khaki was also a noticeable feature. This 1916 venture was an excellent one, and Dr. Horner is to be congratulated.

Principal roles were taken by well known local amateurs. F. H. Brown was the Nanki-Poo. One of the most amusing and clever impersonations among this company was the Pooh-Bah of Walter Wright. The choruses, numbering in personnel about sixty-five, were all brightly rendered, and the dances neatly executed.

The dresses and scenery were appropriate. Dr. Horner is an admirable conductor, who has his forces well in hand.

### ORCHESTRA GIVES INTERESTING PROGRAM

A program of varied and interesting items drew a large audience to the Winnipeg Theatre on Tuesday evening, March 7, when George Rutherford presented his orchestra, composed partly of his pupils and partly of professional musicians. The concert began with Weber's overture to "Oberon," which was given a very spirited rendering. The allegro moderato out of Schubert's "Unfinished" symphony, with its weird, beautiful, haunting melody, was taken in quicker tempo than usual, otherwise it was well and conscientiously executed. Massenet's "Last Dream of the Virgin" was perhaps the orchestra's best effort. This delicious morceau was interpreted in a musicianly manner; in this item George Rutherford brought musical color—sweetness and brilliancy—out of his orchestra. It is an organization worthy of whole hearted encouragement. Mr. Rutherford promises well as an able conductor.

### WOMEN'S MUSICAL CLUB PROGRAMS

"French Music of the Modern School" was the theme of the Women's Musical Club on February 28. The principal item, and the one that created universal interest, was the performance, said to be for the first time in Canada, of Vincent d'Indy's duet for violin and piano, by those clever executants, Mr. and Mrs. Waterhouse. At the hands of these clever artists it lost none of its charms. Godard's A minor piano concerto was well rendered by Maurice Milmet, a young pianist of great promise. The orchestral accompaniment was played by Ernest Kitchen. Other items were a series of charming French songs by Mrs. Albretcheson and Mrs. Bisset, and Chaminade's exquisite duet, "Le Matin," for two pianos, brilliantly played by Mrs. Macklin and Mrs. Panabaker.

"The Relation of Music to the Dance" was the subject of the Women's Musical Club on Monday, March 6, when some interesting illustrative items were given by members.

Mrs. Higginson, president of the Club, read a paper written by Kate Drummell. This remarkably well considered essay treated of dancing as practised by the ancients down to the more complicated and highly artistic forms of the present days.

"La Pavanne," danced by six young girls under the direction of Mrs. Zinch, dressed in costumes of Louis XVI period, was pretty, and gave color to the program.

The musical items consisted of a suite by Loelliet of various dance forms and "Rondo," by Mozart. Nora Forrester played in a very artistic manner "Ave Maria," of Schubert-Wilhelmj.

### FOLKSONGS OF BRITAIN

The Fort Garry concert room held a very interested audience on Monday, March 6, when songs and music representing the folksongs of Britain were the subject of the Women's Musical Club.

Mrs. Counsel, that most gracious and charming of singers, gave examples of English, Irish and Scotch songs. Her field was wide, it ranged over a big area of old and new songs and afforded convincing evidence of the variety of her style and of her finished and resourceful vocalization. Louise Mackay sang with great feeling "Phyllis Hath Such Charming Graces" and "Bonnie, Sweet Bessie," and won much favor by her charm of expression.

A Welsh song, "All Through the Night," was sung by F. A. Hughes. The rest of the program included a harp solo, by A. G. Manning, "March of the Men of Harlech," and piano pieces by MacDowell, Edward German, and arrangements of Old English melodies by Percy Grainger; these numbers were very dexterously and delicately played,

and completed an afternoon's recital that fully justified a big attendance on a most inclement day.

### CAMILLE COUTURE PRESENTS TALENTED PUPIL

Ruth Pryce, pupil of Camille Couture, was in her best form on Monday evening, March 6, when she gave her initial concert in the Fort Garry Hotel. Her playing of Handel's sonata in E was distinguished by a distinct conception of the appropriate in tone, style and execution. The same attribute marked her subsequent performance of Wieniawski's "Souvenir de Moscow," presented in a most captivating style. Crispness, verve and beauty of tone gave distinction to her rendering of four shorter pieces, each one excellent in its own way. To the difficult Schubert-Wilhelmj "Ave Maria," she gave a broad, balanced and clear interpretation, no exaggerations on the one hand, no lack of color or of tender elevated feeling on the other. Ruth Pryce has evidently studied what the old masters felt about their own music and what impressions they wished to convey.

The assisting vocalist, Roy Wydeman, tenor, gave a dramatic account of Von Felitz's "Anathema" and also conveyed very happily, and with vocal color, the intense "Love Ecstasy" of "Moonlight" and "Dreaming" from the same suite. These songs were sung in an Old English version with beautiful diction. Roy Wydeman's resonant voice and varied commands of expression were further shown in two French songs in the original by Couquard and A. Thomas.

Fred. M. Gee played the accompaniments with skill and ease.

### PATRIOTIC CONCERT AMONG IMPORTANT EVENTS

The Winnipeg Greenock Society gave a concert on March 8, Wednesday, which was not the least important among the musical events of the present season. Special praise is due to Mrs. Counsel for her beautiful singing of "O, for a Burst of Song," F. Allitsen; "I Hid My Love," Guy d'Hardelot, and "The Lark Now Leaves His Wat'ry Nest," Horatio Parker. This talented lady sings with ease and style and obviously she is always very welcome on any concert program, judging by the numbers present at the Royal Alexandra Concert Room on this occasion.

The other items were violin solo by John Waterhouse, ably and artistically rendered. Two songs by Watkin Mills, English baritone. A musical monologue by Emily Emes, and a beautiful artistic rendering of Mendelssohn's "Rondo Capriccioso" for piano by Elsie Cantel.

### CHERNIAWSKY BOOKINGS

Howard Edie, the very businesslike advance agent of the Cherniawskys, predicts a wonderful success for the concert of this brilliant trio of brothers, as the booking has been phenomenal. Dr. Edie is himself a very clever lecturer and has given some most interesting talks and readings on India and its wonderful poet, Tagore.

LADY DEB.

### "Progressive Series of Piano Lessons" Strongly Endorsed

There could hardly be any stronger endorsement of the "Progressive Series of Piano Lessons" published by the Art Publication Society of St. Louis or any better illustration of the rapidity and extent with which these lessons are being adopted as the standard of piano instructions in the schools and universities of America than the circular recently sent out from the office of T. E. Shield, dean of the Catholic University of America at Washington, D. C., a reprint of part of which follows:

To the Catholic Schools of the United States:

We have arranged with Alexander Henneman, Director of Schools of the Art Publication Society, to conduct a three weeks' Normal Course at the 1916 Summer Session of the Catholic University of America, both in Washington, D. C., and in Dubuque, Ia.

After a careful and thorough examination of the "Progressive Series of Piano Lessons," published by the Art Publication Society, of St. Louis, we believe that the educational value of this work is of so great importance and the work itself so adjustable to the needs of our music teachers, that we have decided to have Mr. Henneman base the work of his Normal Course on the Progressive Series. The course will consist of two recitation periods each day, with work allotted for home study. Special attention will be given to Normal Instruction generally, but students desiring credits must pass a theoretical and practical examination.

The Normal Piano Course, besides offering general normal instruction in music, will cover the Elementary Course of the Progressive Series, which contains the first thirty-six lessons and four quarterly examinations of the series. All students are eligible to the music class, irrespective of the system of music education they may previously have studied.

However, credits will be allowed only to those students who pass the standard examinations, both theoretical and practical, of the Elementary Course of the Progressive Series.

The rapid progress made by the Art Publication Society in the introduction of its "Progressive Series of Piano Lessons" is not to be wondered at when it is remembered that Leopold Godowsky, the distinguished master of piano pedagogy, has had full charge of the preparation of the series as editor-in-chief, with men of such calibre as Josef Hofmann, Emil Sauer, and Edgar Stillman Kelley as his associate editors, as well as the noted young composer, Emerson Whithorne as executive editor.



## THE DIAGHILEFF BALLET Russe BRINGS JOY TO KANSAS CITY

People from as Far as Denver Attend Performances—Albert Spalding Scores Triumph

Kansas City, Mo., March 16, 1916.

The Serge de Diaghileff Ballet Russe included Kansas City in its brief Western tour, for which thanks are due Mr. and Mrs. Walter A. Fritschy, under whose capable local management the visit here was made so great a financial success. In spite of late trains and unusual stage adjustments to be made in Convention Hall, the eight ballets were given with the same high artistic completeness as was witnessed by the writer in two performances in Chicago. Nothing could be said of this wonderful ensemble except in the superlatives of excellence. There was only room for one legitimate regret, and that was that Kansas City did not hear any of the wonderful Stravinsky music. Four ballets were given at each performance; Saturday afternoon, March 4, "Les Sylphides," "L'Après midi d'un Faune," "Le Prince Igor" and "Scheherazade." In the evening, "Carnaval," "Le Spectre de la Rose," "Soleil de Nuit," and "Scheherazade" was repeated by popular request, instead of "Thamar." Probably the visiting list from the surrounding territory, even so far as Denver, was the largest to witness any attraction ever given in Kansas City.

### SYMPHONY CONCERT

The fifth concert of the season by the Kansas City Symphony Orchestra was given Tuesday afternoon, Carl Busch conductor. The program had varied interests. As great as any was the appearance of Ernest R. Kroeger, of St. Louis, who conducted his overture, "Thanatopsis." Mr. Kroeger's ability as a conductor was a surprise to a host of friends, who have always regarded him as pre-eminently a pianist. The overture is full of tuneful beauty, well modulated climaxes and subtle and fascinating combinations of tone color. Throughout he adheres closely to the poem of William Cullen Bryant. He received a veritable ovation at the close. Charles W. Clark, America's celebrated baritone, appeared, a special interest to many, for he has a host of admirers here. He sang with good tone, superb diction, and exquisite taste two groups of songs. The Bungert's "Sandträger," so little known, compared with its great worth, received an interpretation that will linger long in memory. Another interest was the first performance here of the Sibelius symphony in E minor.

### ALBERT SPALDING CONQUERS

Friday afternoon Albert Spalding made his initial bow in this city, and, judging from the ovations and words of delight on every lip, he will be induced to come again. Myrtle Irene Mitchell suffered the woes of all local managers in receiving word at the last moment that Andrea de Seguro, who was to appear in joint recital with Mr. Spalding, could not come. There was much and genuine disappointment, but no one remembered it at the close of the solo recital given by Mr. Spalding. He charms every one by his open, honest American boyishness. Add to that high artistic ideals so adequately expressed in what is finest, broadest, truest in violin playing, and he is quite irresistible. After the long program he was besieged for three more numbers and returned again and again to receive the applause kindly.

### MUSIC TEACHERS ENTERTAINED

Mr. and Mrs. Alfred H. Hubach entertained the Kansas City Chapter of the Music Teachers' Association of Missouri on the first Thursday evening of March. After a delightful social affair with most dainty and palatable refreshments, the annual election of officers took place.

GENEVE LICHENWALTER.

### Corinne Parker's Ritz-Carlton Recital

Corinne Parker, soprano, assisted by Salvatore De Stefano, harpist, gave a recital on Tuesday evening, March 21, at the Hotel Ritz-Carlton, New York. A large and ultra-fashionable audience attended.

Miss Parker, who possesses a voice of rare beauty and charm, sang three groups of songs and made an excellent impression. She received much applause and many recalls.

Signor de Stefano delighted the audience with five numbers: "Arabesque," Debussy; etude, Dizi; impromptu-caprice, Pierné; ballade, Hasselmans, and "Am Springbrunnen" by Zabel.

Bruno Huhn's accompaniments, as usual, carried an important part in the successful results of the concert.

### Ornstein to Play Under Royal Patronage

Leo Ornstein, the Russian pianist, has been engaged to play a recital at Ottawa, Canada, in aid of the British Red Cross Fund. The concert is under the immediate patronage

of Their Royal Highnesses the Duke and Duchess of Connaught, who, with their staff, will be present.

This will be Mr. Ornstein's fifth appearance in Canada within the last few months.

### HARTFORD PHILHARMONIC ORCHESTRA

ASSISTED BY ANNA CASE

Excellent Program Presented—Mme. Schumann-Heink and Other Artists Heard of Late

Hartford, Conn., March 15, 1916.

The Hartford Philharmonic Orchestra, Robt. H. Prutting, conductor, gave the last concert of the season on March 9. Anna Case, soprano of the Metropolitan Opera Company, was the soloist and Chas. G. Spross was her accompanist. The program was as follows: Overture to "The Magic Flute," Mozart; symphony No. 3 (Scotch), Mendelssohn; symphonic poem, "Rouet d'Omphale," Saint-Saëns; finale to "Rheingold," Wagner. Miss Case sang "Depuis le jour" (Louise), and a group of songs, including numbers by Thomas, Hue, Prutting, Rimsky-Korsakoff and Spross. Added songs by the latter composer were also given.

### NOTED ARTISTS APPEAR

The Musical Club of Hartford presented the following artists at Foot Guard Hall on March 14. Povla Frisch, soprano; Pablo Casals, cellist, and Jean Verd, pianist. The songs included, besides a Beethoven and a Handel number, a group of French and a group of German songs. Mme. Frisch had just recovered from an attack of the grippe, and did well under the circumstances, her interpretations of the various numbers being of the highest order, and she very graciously repeated several songs and gave some added ones.

A Handel sonata served to introduce Pablo Casals to Hartford music lovers and numbers by Boccherini, Bach, Faure and Haydn followed. The work of Jean Verd at the piano should be particularly emphasized, as such charming and effective accompaniments are indeed rare works of art.

### MME. SCHUMANN-HEINK

The third concert in the "World Famous Artist Series" was given at Foot Guard Hall on March 15. Mme. Schumann-Heink was the artist and having said this the rest may well be imagined. The crowd which overflowed the stage and very early occupied all the space which could be used for standing, was exceedingly enthusiastic and the popular singer was recalled time and time again. It would be impossible in a program of such excellence to say which numbers were the most pleasing, but "Du bist die Ruh" and "Der Erlkönig" seemed to reach the whole audience and to find everyone in a very sympathetic mood. To a large number also the songs in English were very appealing. Included in this group were "Cry of Rachel," "The Rosary" and "Good Morning Sue." All in all, this concert will probably remain in the memory of the people present for many long years. If proof were needed of Mme. Schumann-Heink's drawing power, it need only be said that though it snowed fiercely all day and right up to evening, not more than a dozen chairs remained unoccupied when the program was started and these were quickly taken.

### ADVANCED PUPILS IN RECITAL

Nellie Carey Reynolds presented several of her advanced pupils in a recital at the Center Church House on March 1. These singers are all engaged in church work and so a very enjoyable evening was assured. The arias and songs were selected with good taste so that the contrasts were very effective. The standard of the evening was so high that it is difficult to single out any of the numbers for special praise. However, the work of two of the singers was particularly pleasing. Ruth B. Lloyd disclosed a contralto voice of ample volume and fine quality and she sang with intelligence. Ada M. Segur, soprano, rendered a group of songs which displayed to fine advantage a high soprano voice of exquisite quality and a musicianship of a high order. Her diction was particularly praiseworthy.

H. D. PRENTICE.

### Hinshaw with Columbia Chorus

William Wade Hinshaw, baritone, will sing the solo in Frederick J. Converse's "The Peace Pipe" at the annual concert of the Columbia University Male Chorus, on April 11, at Carnegie Hall, New York.

### Julia Allen at Aeolian Hall, April 10

Julia Allen, soprano, will give a recital at Aeolian Hall, New York, Monday evening, April 10.

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**ALFREDA BEATTY IN SAN DIEGO**

**Gifted Soprano Pleases Enthusiastic Audiences with Unique Program**

A capacity house greeted Alfreda L. Beatty, soprano of Philadelphia, at her recital, given March 8, at the Wednesday Club House in San Diego, Cal., before the members of the Amphion Club. Miss Beatty spent six years abroad, studying in Berlin under Etelka Gerster, Frank King Clark, Fraulein Wilcke and Louis Bachner. She possesses a charming lyric soprano, of wide range, and under excellent control. Although she has appeared in many Eastern cities, this was her first appearance west of the Rockies. Her audience was quick to appreciate the fact that Miss Beatty combines to an unusual degree a youthful enthusiasm and superabundant vitality, with the interpretative conception of a matured intelligence. She held her audience with increasing interest through a program making severe de-



ALFREDA BEATTY,  
Soprano.

mands upon her versatility, and was obliged to respond with many encores.

A unique feature in the arrangement of the numbers was the division of the program into four groups of songs, symbolizing the movements of a sonata; thus in the first group, allegro, were to be found the "Alleluja," Mozart; "Der Nussbaum," "Marienwurmchen" and "Frühlingsnacht," Schumann. In the adagio group was "Wir Wandeln," Brahms; "Verschwiegene Liebe," Wolf; "Mädchen mit dem rothen Mündchen," Franz; "Sylvain," Sinding, and "The Star," Rogers. The scherzo contained "Nymphs and Shepherds," Purcell; "The Year's at the Spring," Beach; "Will o' the Wisp," Spross, and "The Nightingale Has a Lyre of Gold," Whelpley. The finale, appassionata, opened with "Un bel di vedremo," from "Madame Butterfly," Puccini, followed by a romance, Debussy; "Le Cri des Eaux," Campbell-Tipton; "Zueignung," Strauss, and "O! Thou Billowy Harvest Field," by Rachmaninoff. This arrangement, while giving ample opportunity for marked contrasts, infused into the whole an element of homogeneity, thus satisfying the requirements of unity and variety, those qualities which are among the necessary criteria by which all forms of art are to be judged.

Albert J. Conant as accompanist was thoroughly efficient and satisfactory. This was Mr. Conant's first appearance in this capacity. As a brother musician remarked, "He has the necessary technical assurity—musical insight—and sympathetic fidelity to the intent of the singer."

**Manuscript Society Concert, April 5**

Songs by Claude Warford, for soprano and tenor, a piano suite by Platon Brounoff (played by the composer), and forty minutes of music by Hans Kronold, consisting of vocal, piano and cello works, constitute the makeup of the next concert by the Manuscript Society of New York (F. X. Arens, president), at the MacDowell Gallery, Wednesday evening, April 5. The composers will participate in each instance, and following the concert refreshments will be served.

**Artist-Pupil of Minnie McConnell Scores**

Harriet McConnell, contralto, an artist-pupil of Minnie M. McConnell, appeared at the reception given to Luca Botta at the residence of Nunzia Vayana. She sang Kra-

mer and Gilberté songs, and was obliged to respond with several encores.

On March 7 Miss McConnell sang at Public School, No. 104, and on March 15 at Public School, No. 53, for the Music League of Public Institute. She will sing a solo at the Schumann concert at the Waldorf-Astoria Hotel, New York, on Monday, April 10.

**THE DE SADLERS BUSY**

**Mezzo-Soprano and Baritone Have Many Engagements—Mme. de Sadler Now on Long Concert Tour**

Willy de Sadler, the well known baritone of European reputation, has made a distinct impression in New York musical circles by his excellent work in this his first season in America. Recent appearances of his have been a soiree given by Mrs. Myers at the Hotel Majestic and two concerts of the Assembly Club at the Plaza Hotel, at both of which his artistic singing met with its usual indisputable success. Of his second appearance at the Assembly Club on March 15 the Staats Zeitung said: "Willy de Sadler, whose Aeolian Hall recital we have not forgotten, and who has not been heard in public since then, sang at a recital of the Assembly Club yesterday afternoon at the Plaza Hotel. His voice which is between baritone and tenor, charmed again through its wonderful brilliancy. Other features were his interpretation, the many-sidedness of his expression, the individual characterization of each song, and the delightful nuances. The artist sang songs by Schubert, Schumann, Tschaiowsky, Tosti, and others, in four languages."

Mme. Ellen de Sadler, mezzo soprano, is at present away on a concert tour which takes her all the way to the Pacific Coast. She, a Scandinavian herself, is giving recitals of songs by the Northern composers before Scandinavian organizations throughout the West. She has already appeared at San Francisco, Los Angeles, and Pasa-



WILLY DE SADLER.

dena. On April 10, she and her husband will give a joint recital in Chicago, after which she continues her tour through the North Central cities, most of which have a large Scandinavian population.

**Pommer's "Cupid In Arcady" to Be Sung at Shakespeare Tercentenary**

"Cupid in Arcady," a song cycle (words from the Elizabethan poets) will be given in the auditorium of the University of Missouri in connection with the Shakespeare Tercentenary Celebration, on April 29. The music is by W. H. Pommer.

FORT WORTH, TEXAS.—The Record, Fort Worth, Texas, in its second annual Home Economics Week, presented Thomas Whitney Surette in a lecture on "Music in the Public Schools a Part of Education." The lecture was highly interesting and was illustrated with a number of folksongs of different races, sung by Mrs. T. Holt Hubbard.

NEWARK, N. J.—Fay Foster will give an evening of her own music at the Newark Musicians' Club on Saturday evening, April 8. The composer will be at the piano.



## THE AMERICAN PEOPLE VS. GRAND OPERA

What the Experience of the Boston Grand Opera-Pavlowa Company Proves

Said David H. Walker, San Francisco representative of the *MUSICAL COURIER*, to Max Hirsch, business manager of the Boston Grand Opera-Pavlowa Ballet Russe combination: "Is the temper of the people of the United States at large in favor of opera at high prices; and are the pocket-books opened readily at the magic lure of operatic announcements of the first class?"

Said Mr. Hirsch to David H. Walker: "We ought to know about that just now. We have had large business everywhere. It is true, as the *MUSICAL COURIER* always says consistently, that the people will pay for and seek for more of a genuinely good thing. We have made the longest and most expensive tour of the United States on record, counting in the mileage remaining to be traversed and the double attraction offered of grand opera and grand ballet—something never before attempted. We have been on the road since November 3, and will be out until the latter part of May. Take Dallas as an example of the interest shown. The Coliseum has a capacity for seating 5,000, but we were compelled to put in 600 extra chairs to seat the audience; take San Francisco, where we have played to crowded houses at all performances.

"Wherever we have been we have played to big business. To understand how general the tendency in favor of real grand opera has been indicated, just enumerate the places where we have played. We have carried twenty-seven artists and a company altogether of 205 persons over more than ten thousand miles. The mileage will amount to 15,000 miles before we end the season, taking in the East,

the South as far as Texas, the Middle West, supplemented by a tour of the Pacific Coast cities—Los Angeles, San Francisco, Tacoma, Seattle, Portland, Spokane, and then Salt Lake, Denver, and so on—with large advance sales and every appearance of enthusiasm in sight at this minute. Our experience proves that opera in the entire United States is popular; that the people have money that they are glad to pay to enjoy opera; and that each and every portion of the country is interested to the extent of filling the opera houses at good rates. No business proposition can have a more convincing sort of proof of its popularity or greater insurance of continuance.

"When an opera season fails it may safely be concluded, at the present condition of the financial ability of the people to pay for opera, that something is lacking; that the attraction is not first class. Bear in mind that Pavlowa and her associates are a star attraction, sufficient alone to fill houses. Add the cost of the grand opera and the real extent of the experiment of the season of 1915-16 is obvious. We are, naturally enough, gratified with the uniform success we have met in crossing the continent and in traversing it in so many directions; we also think that we have given an object lesson to the fraternity of amusements caterers in all parts of the United States that cannot fail to be valuable when all the facts are considered carefully. And the value will be continuing and lasting. Do not take a forlorn view about real grand opera. It is all right and our company has put a quietus on misdirected pessimism in this regard."

### CHRISTINE MILLER A FAVORITE

#### American Contralto Fulfills Many Important Engagements This Season

That Christine Miller is a busy singer these days, a glance at the appended list of engagements for 1915-1916 will quickly show. From California to Massachusetts and



Photo by White Studio.

CHRISTINE MILLER,  
Contralto.

from Minnesota to Missouri, this talented singer has firmly established herself in the hearts of music lovers by the consummate art which characterizes her singing, and the innate charm of her personality. Her lovely contralto voice and thorough musicianship have made for the success of this delightful American.

September: 13, Wilkes-Barre, Pa.; 14, Williamsport, Pa.; 15, Harrisburg, Pa.; 16, Reading, Pa.; 17 (matinee), Philadelphia, Pa.; 17 (evening), Montclair, N. J.; 18, Newburgh, N. Y.; 20, Johnstown, Pa.; 21, Oil City, Pa.; 22, Cleveland, Ohio; 23, Ithaca, N. Y.; 24, Trenton, N. J.

October: 11, Detroit, Mich.; 12, Milwaukee, Wis.; 13, Omaha, Neb.; 14, Denver, Colo.; 18, San Diego, Cal.; 19, Los Angeles, Cal.; 21, San Francisco, Cal.; 22, San Francisco, Cal.; 26, Des Moines, Iowa; 29, Washington, D. C.  
November: 16, Oil City, Pa.; 18 (matinee), Boston, Mass.; 18 (evening), Boston, Mass.; 19, Norwich, N. Y.; 23, New York City (Aeolian Hall); 24, New York City

(Columbia University); 25, Williamsport, Pa. (Dickinson Seminary); 26, Woodlawn, Pa.; 30, New York City (Hotel Astor).

December: 1, Lancaster, Pa.; 6, Chicago, Ill.; 7, Hamilton, Ohio; 10, Troy, N. Y.; 23, Chicago, Ill. (Apollo Club); 27, Chicago, Ill. (Apollo Club).

January: 2, Chicago, Ill. (Illinois Theatre); 3, Grand Rapids, Wis.; 5, Dubuque, Iowa; 11, Pittsburgh, Pa.; 18, St. Louis, Mo.; 19, Fort Wayne, Ind.; 20, Tiffin, Ohio; 24, Waterbury, Conn.; 25, Meriden, Conn.; 26, Bridgeport, Conn.; 27, Millbrook, N. Y. (Bennett School); 31, New Haven, Conn.

February: 6, Detroit, Mich. (Detroit University); 9, Hartford, Conn.; 15, Owatonna, Minn.; 16, Faribault, Minn.; 21, Morgantown, W. Va.; 23, Zanesville, Ohio; 25, Indianapolis, Ind. (Maennerchor); 27, Boston, Mass. (Handel and Haydn Society); 28, Penn Yan, N. Y.

March: 1, Detroit, Mich.; 2, Utica, N. Y.; 3, Erie, Pa.; 6, Richmond, Va.; 17, New York City; 22, Godfrey, Ill.

April: 4, Kansas City, Mo. (Symphony Orchestra); 18, Peoria, Ill.; 25, Fairmont, W. Va.; 27, Morgantown, W. Va.; 29, Greensburg, Pa.

May: 2, Newark, N. J. (Festival); 4, Watertown, N. Y.; 10, Syracuse, N. Y. (Festival); 11, Geneva, N. Y. (Festival).

### Paul Dufault Starts for Antipodes

Paul Dufault, the well known tenor, left New York, March 23, for his third tour of Australia, journeying first to San Francisco, from which city he sailed on March 29 direct for New Zealand and Australia. Arriving at the former province, April 20, he will open his tour with his own company, April 25, Frederick Shipman managing the tour. It will be recalled that Mr. Dufault established his first reputation in Australia on a tour with Mme. de Cisneros, then augmented it with the lamented Nordica on her last trip, and followed it with a tour at the head of his own company. This present trip is the outcome of further demand for him in the far-off continent, and readers of the *MUSICAL COURIER* will follow his anticipated successes with interest.

SELMA, ALA.—Another proof of the devotion of this city to good music was recently furnished when the Music Study Club brought the baritone, Cecil Fanning, to sing here. The famous singer could find no fault with the audience or the applause. The Music Study Club is doing a good work for Selma.

WILMINGTON, DEL.—The combined glee clubs of the Wilmington (Del.) High School, in their semiannual concerts, have established a high standard under the direction of Miss Krumme.

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## SAN ANTONIO ORCHESTRA ABLY ASSISTED BY LOCAL SOLOISTS

**Fifth Concert of Season Proves Attractive—Schumann's "Spring Symphony" Well Played—Merry Maids' Musical Club Elects Officers—Other Events**

San Antonio, Tex., March 7, 1916.

Thursday, March 2, the fifth of the series of six concerts was given by the San Antonio Symphony Orchestra. The soloists were Mrs. Fred Jones, soprano, and Ruth Bingaman, pianist. Mrs. Jones sang the "Jewel Song" from "Faust." Her voice is one of great sweetness and beauty and she chose a very suitable aria to display to the best advantage her splendid trill and exquisite high tones. She is a thorough artist, one quite worthy to fill the valued musical position she occupies here. At the conclusion of her number she was recalled again and again, but the conductor permits no encores. She was fairly showered with flowers.

Ruth Bingaman played the Saint-Saëns G minor concerto as if inspired. She is of slight build and young, but the great volume of tone rolled from her fingers as if produced by a person of staunch build. In the last movement her tempo was remarkable, every note was distinct in the difficult and fast runs. At the conclusion she was greeted with tumultuous applause, and she came back again and again and bowed. She also received many beautiful flowers.

The orchestra played with spirit under the leadership of Arthur Claussen. All the numbers were splendidly received by the large audience present. It is to be regretted that the next concert closes the series. The numbers played by the orchestra were: Schumann's B flat major symphony, commonly known as the "Spring" symphony; the prelude and dream music from "Hänsel and Gretel" by Humperdinck, and MacDowell's suite in A minor ("Woodland Scenes").

In the afternoon the usual public rehearsal was given at 4 o'clock, for which a nominal admission fee was asked.

### "PASSION" MUSIC REHEARSAL

Haydn's "Passion" music is being prepared by the members of St. Mark's Episcopal Choir, under the leadership of H. W. B. Barnes, the choir director, for a service on the night of Good Friday. Last year Theodore Duhor's "Passion Music" was given.

### WADE-PAUL RECITAL

Mrs. Francis H. Wade, harpist, and Julla Paul, soprano, gave a recital recently at Our Lady of the Lake College. The numbers given by both were very enjoyable.

### MERRY MAIDS ELECT OFFICERS

The Merry Maids' Musical Club met Friday afternoon, March 3. The subject for the afternoon was "Rubinstein and His Compositions." The annual election of officers resulted as follows:

Katherine Farmer, first vice-president; Ursula Small, second vice-president; Hedwig Richter, third vice-president; Evin McGown, treasurer; Loretta Small, secretary; Madge Griner, press reporter; Fred Marie Peyton, sergeant-at-arms; Mrs. Stanley Winters, music critic; Madge Griner, club accompanist, and Katherine Farmer, delegate to City Federation. Mrs. I. G. Griner is one of the founders of the club, and several years ago was elected honorary life president.

MRS. STANLEY WINTERS.

### Mme. Claussen Sings With Houston Club

Houston, Texas, March 15, 1916.

Julia Claussen gave a concert at the Prince Theatre last night to a capacity house. Mme. Claussen came under the auspices of the Woman's Choral Club, which has given to Houston many fine musical treats, not only by its choral work, but by the fine artists brought here.

Possibly the best work done on this occasion by the artist was in "Chant Hindu," by Bemberg, and "Sacrament," by MacDermid, the latter being a masterpiece, in legato singing, which is her strong point, without a question, and shows off a most beautiful organ. "Sapphische Ode," by Brahms, too, was one of her best songs; an encore was called for vigorously, but was denied.

"Inter Nos," by MacFadyen, made such an impression on the crowd that a repeat was demanded.

The Choral Club distinguished itself in several of its

numbers, namely, "Amaryllis," by Parlow, and "Mammy's Lullaby," by Dvorák-Spross (by request).

Hu. T. Huffmaster conducted masterfully; he has done excellent work in the capacity of conductor and has been well supported by a most efficient accompanist, Laura H. Nelson.

Louise Daniels must come in for a great part of the honors of the evening, for her work in support of Mme. Claussen stood out prominently. Miss Daniels is an exceptional accompanist.

The consensus of opinion seems to be that the club gave to its patrons one of its best concerts. Congratulations to the officers: Catherine Mitchell Taliaferro, Mary K. Culpeper, Mrs. Herbert R. Gates, Mrs. Herbert G. Plunkett, Mrs. Frank M. Johnson, Clara Curtis.

The artist for the next concert will be announced later.  
EMMET LENNON.

### FRIEDA HEMPEL AND OTHER NOTED

#### ARTISTS APPEAR AT DETROIT

Detroit, Mich., March 15, 1916.

Tuesday evening, March 7, that charming coloratura soprano, Frieda Hempel, was heard in recital at the Arcadia, the occasion being one of the Philharmonic courses given under the DeVoe-Detroit management. In spite of the inclement weather, there was a splendid audience which must have felt fully repaid, as it was an evening of unalloyed pleasure for lovers of beautiful singing. If any disappointment were felt it was because the program contained but one operatic aria, "Ernani Involami." Sam Chetzinoff, who acted as accompanist, ably assisted.

#### POVLA FRISCH AGAIN HEARD

Friday afternoon, February 25, the Detroit Symphony Orchestra presented Povla Frisch as the assisting artist at its seventh concert given in the Detroit Opera House. Mme. Frisch strengthened the favorable impression made when she sang earlier in the season. Her numbers were "Divinites du Styx," from "Alceste," Gluck; "Hopak," Moussorgsky; "L'Invasion au Voyage," Duparc; "Der Erlkönig," Schubert-Liszt.

At the eighth concert of the Detroit Symphony Orchestra given at the Detroit Opera House, Friday afternoon, March 10, Francis Macmillen, violinist, played the Mendelssohn concerto. The rest of the program was overture to "Coriolanus," Beethoven; symphonic poem, "The Moldau," Smetana; polonaise, No. 2, Liszt.

#### MARGARET KEYES HEARD IN RECITAL

A recital by Margaret Keyes, contralto, Wednesday morning, March 15, was the first of the series of Lenten concerts being given by Charles Frederic Morse, at the Hotel Pontchartrain. Miss Keyes has broadened in every way since she sang here last. A noble voice used intelligently and discriminately, combined with distinct enunciation, forms the equipment of this fine artist and that she gave much pleasure was evidenced by the enthusiasm with which her work was greeted. Mr. Morse played most sympathetic accompaniments.

#### NOTES.

Mrs. Marshall Pease, contralto, was the soloist at the "Pop" concert given by the Detroit Symphony Orchestra at the Arcadia, Sunday afternoon, February 27. She aroused much favorable and enthusiastic comment by her fine singing.

Guy Bevier Williams and William H. Howland gave a joint recital at the Wayne County Medical Society Building, Tuesday evening, March 14. A varied and interesting program was presented.  
J. M. S.

### Alois Trnka Pleases Tonkünstler Society

Alois Trnka gave another proof of his violinistic ability on Tuesday evening, March 21, at a concert of the Tonkünstler Society of New York.

Mr. Trnka played Mozart's E flat concerto in a truly artistic manner. In the first movement of this concerto, allegro moderato, Mr. Trnka had excellent opportunity to display his skillful technic and abundance of temperament. His reading of the second movement, un poco adagio, was poetic, and will long be remembered by those who heard this excellent artist. The last movement, rondo allegretto, was brilliantly performed. Recall after recall was accorded Mr. Trnka.

The closing number consisted of a sonata for piano and

violin in A minor by Castellanos, played with verve and brilliancy by Mr. Trnka and the composer.

The other artists who participated were Edward Weiss, pianist, and Irene McCabe, soprano. Mr. Weiss played works by Bach-Busoni, Ganz and Liszt.

Miss McCabe sang a group of six songs by James P. Dunn with the composer at the piano.

## ROCHESTER IS FEATURING COMMUNITY MUSIC

**Symphony, Piano and Miscellaneous Programs Constitute a Week's Musical Offerings**

Rochester, N. Y., March 20, 1916.

Several very interesting and well arranged musical programs have been given in different sections of the city recently by private individuals and different musical organizations, under direction of the music extension committee of the Tuesday Musicale. In spite of inclement weather for some programs, the attendance and interest have been most satisfactory.

The following are some of the participants on different programs: Marvin Burr, tenor, assisted by Madeline Burrill, soprano, and Mrs. Derwood Fleming, pianist, gave a miscellaneous program in the large auditorium of the Ellwanger and Barry School the evening of March 11.

Mrs. Earl Neville, soprano; John Luther King, baritone, and Mr. Eschelman, pianist, gave another miscellaneous program in the Horace Mann School last evening and the quartet of the Brick Church, Lena Everett, Charlotte Chidsey, Harry Thomas, and Henry Schlegel, with Mrs. O. M. Myers at the piano, gave one in Public School No. 10.

Other organizations that have contributed services are the glee clubs of the High School and the glee clubs of the University of Rochester.

#### NEW YORK SYMPHONY CONCERT.

Thursday evening in Convention Hall, the New York Symphony Orchestra, Walter Damrosch, conductor, with Josef Hofmann as soloist, gave a most enjoyable concert. The orchestra opened the program by playing the beautiful Schumann symphony, No. 4, in D minor. Then followed the Saint-Saëns concerto in C minor with Hofmann at the piano. Next came Handel's "Largo" with the violin solo played by Alexander Saslavsky, followed by Percy Grainger's "Irish Tune" and "Shepherd's Hey," the latter being breezy bits of melody which the audience much appreciated. As an encore for the latter group the orchestra gave the "Afternoon of a Faun," by Debussy. Mr. Hofmann closed the program with the following group: "In Babilone" (an old Dutch folksong with the transcription by Mr. Hofmann); valse, C sharp minor, Chopin, and "Caprice Espagnole," by Moskowski.

#### TUESDAY MUSICALE PROGRAM

Tuesday morning, in the Regent Theatre, Effie Knauss, violinist; Gertrude Harris, pianist, and a quartet composed of Marie Dax-Parmlee, Mrs. Charles Hooker, Frank B. Spencer, and J. Guernsey Curtis gave a splendid program before a large number of the members of the Tuesday Musicale and other music lovers of the city. Miss Knauss, with Mrs. Hermann Kellner at the piano, played the allegro from the violin concerto in A minor, by Bach, an Old French gavotte and "Stille Sicherheit" by Franz, "Mignonne," by Rudolf Friml; "Evening Star," by Debussy, and "April," by Cecil Burleigh. Gertrude Harris, with Charlotte Gregg playing the orchestral accompaniment on a second piano, rendered the Rubinstein concerto in D minor, and the quartet, with Mrs. Charles Gainer at the piano, gave Liza Lehmann's "Persian Garden."  
E. C.

OKLAHOMA CITY, OKLA.—"Wedding Music" was the topic at a meeting of the Music Study Club, Oklahoma, Okla., led by Mrs. W. O. Hulsey. Kjerulf, Soderman and Grieg were represented on the program. The soloists were Corinne Hill, Mrs. C. E. Waite, Genet Byfield and Beulah Brainard. The Soderman "Pleasant Wedding March" was sung by Spice Peoples, Elsie Wade, Beulah Brainard and Mrs. Harlan Morean.

OMAHA, NEB.—The Business Women's Club, Omaha, Neb., is making a study of American composers. One program was arranged to include an informal talk on Edward MacDowell by Edith L. Wagoner, with MacDowell numbers given by Mrs. Wagoner and other artists.



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## INSTRUMENTAL MUSIC IN OMAHA

## Zoellner Quartet, Melville-Lisznewska, Elman Conspicuous Among Recent Artist Visitors

Omaha, Neb., March 11, 1916.

The Zoellner String Quartet received its first public introduction to local music lovers through the medium of the Tuesday Morning Musical Club, a flourishing and efficient organization. The place and date of the concert was the ballroom of the Fontenelle Hotel, on the evening of February 24. An evening of pleasure was given by the Zoellners, whose clear and legitimate readings were brought into delightful relief by the smoothness of their phrasing, the sensuous beauty of their tone, and the all round excellence of their ensemble. The main work on the program was Beethoven's quartet, op. 18, No. 4. Detached movements were played from quartets by Debussy and Glière; likewise short numbers by Charles S. Skilton and Sinigaglia.

## MARGUERITE MELVILLE-LISZNIEWSKA PLEASES

An interesting piano recital was given at Brownell Hall, on the evening of February 29, by Marguerite Melville-Lisznewska. This artist's reputation had long preceded her, and a large company of interested listeners gathered to enjoy her pianistic offerings. The program contained Beethoven's sonata, op. 78; Brahms' B minor rhapsody, Schumann's "Scenes from Childhood," Chopin's fantasia and B minor scherzo, and numbers by Debussy, Leschetizky and D'Albert. These served to reveal Mme. Melville's art in many favorable lights, her highly developed technic and individual readings arousing much enthusiasm.

## MISCHA ELMAN DRAWS WELL

A large audience was attracted to the Brandeis Theatre last Sunday afternoon by the promise of a recital by Mischa Elman. Elman's manager has recently added to his name the title "Violin Genius." In the light of his wonderful performances, the title would seem entirely appropriate, for surely none other than a genius could have reached the artistic heights which Elman has attained in the comparatively few years of his career. On this occasion Elman was in splendid form, playing an exacting program of standard and modern works with all the virtuosity that has made him famous on several continents. He was effectively assisted at the piano by Walter H. Golde.

## NOTES

The students' program given by members of the Tuesday Morning Musical Club, last Tuesday, attracted much attention and interest. The idea is an innovation which promises to become permanent. Places on the program were obtained through the medium of competitive hearings before the program committee.

Helen Bennett and Irma Podolak, both pupils of Jean P. Duffield, have recently been heard in piano recitals at the Creighton Auditorium.

Alice Virginia Davis and Cecil W. Berryman presented a number of their junior pupils in a piano recital last month.

JEAN P. DUFFIELD.

## Mme. Leginska's Program

This season's first appearance in Greater New York of Mme. Leginska, pianist, was made at the Brooklyn Academy of Music before a sold out house.

At her Carnegie Hall recital which is announced for Friday evening, March 31, Mme. Leginska will play the following program:

Two Inventions, in F major and B flat major.....Bach  
Organ toccata, No. 2 in D minor.....Bach-Busoni  
Sonata in A major, op. 2, No. 2.....Beethoven  
Scherzo in B minor, op. 20.....Chopin  
Eleven preludes, op. 28, G major, A minor, F sharp minor,  
A major, E flat minor, B major, B flat minor, B flat major,  
G minor, F major, D minor.....Chopin  
Etude Heroique (in commemoration of the death of Theodor  
Leschetizky).....Leschetizky  
Legende, Saint Francis de Paule Walking on the Waves.....Liszt  
La Campanella.....Liszt

## Elsa Fischer String Quartet Plays

## for Thursday Muscalle Club

On Thursday afternoon, March 16, the Elsa Fischer String Quartet appeared for the Thursday Musical Club

at the home of Mrs. Bushnell, 145 West Fifty-eight street, New York, playing a quartet by Hermann Götz, which had its first public presentation on this occasion, and was received with much favor. The work is pleasing, and abounds in melodic beauties.

Ernst von Dohnanyi's Quintet, op., for piano, two violins, viola and cello, was again performed by this artistic organization with Mrs. Carter at the piano.

The ensemble work of the Elsa Fischer String Quartet is of a very high order, and the liberal applause it received is evidence of great appreciation on the part of the large and fashionable audience present.

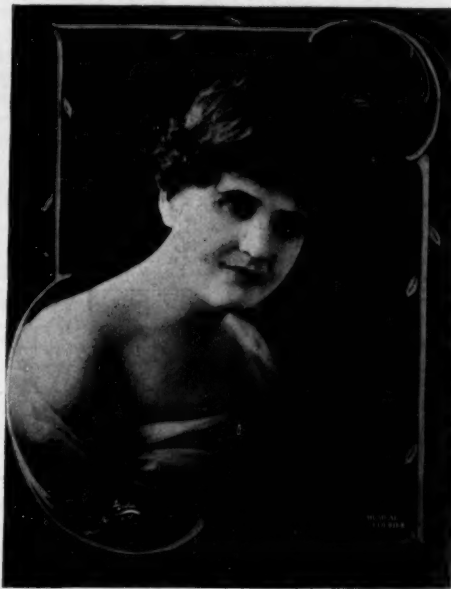
Rosalie Miller contributed three vocal numbers.

## Van Yorx Studio Notes

Dicie Howell, one of Theodore Van Yorx's talented artist-pupils, has recently returned from a Southern concert tour. The subjoined reports attest her popularity:

Miss Howell's program was beautifully selected and her splendid dramatic soprano with its warmth and brilliancy of tone was more than equal to the demands of such a varied program. The "Tosca" arias were given with real operatic appreciation and showed fine style and breadth of tone, but Miss Howell was quite as successful in the songs of the old and modern school and made each number interesting.—Tarboro Southerner, N. C.

Dicie Howell proved a delightful surprise to the audience. She has already won a name for herself in New York, where she is con-



DICIE HOWELL.

sidered one of the most promising young sopranos, and her performance of the part of Martha proved that her reputation is founded on real merit. Endowed with a beautiful natural organ, her charming personality added much to the pleasure of the evening. Unquestionably Miss Howell is destined to be heard of in the musical world.—News and Observer, Raleigh, N. C.

Miss Howell won new laurels by her finish and artistic singing. Possessing a lyric soprano of wonderful range and sweetness, her voice has that indefinable something that sets the chord of human emotions in vibration. Miss Howell is a born artist in the truest and highest sense of the word. Her talent has no limitations and her fine range enables her to carry her hearers into the inner shrine of beautiful sounds. Her voice can touch the heart and mind and unlock the wonderful treasure house of music. Possessing a magnetic personality, the God-given power to sing dramatic music and a voice that has that indefinable something that differentiates the great singer from the ordinary one, Miss Howell will win success.—Winston-Salem Journal, N. C.

The tour also included Rossini's "Stabat Mater" at Richmond, Va., vocal recitals at Norfolk, Va., and Greenville, N. C.

OKLAHOMA CITY, OKLA.—A recital by Sadie Harrison, vocalist and composer, with assisting artists, was planned under the auspices of the Jewish Ladies' Aid Society, Oklahoma City, Okla., for the benefit of the European war sufferers.

CHARLOTTE, N. C.—For the Parent Teachers' Association, Charlotte, N. C., a Beethoven program was prepared by Mrs. Samuel T. Battle. The meeting was open to friends of the students taking part in the program.

## THREE MERITORIOUS DULUTH PROGRAMS

## Far North City Enjoys Twilight Orchestral Concert, Brahms Meeting and Splendid Piano Recital

Duluth, Minn., March 8, 1916.

The seventh Twilight concert of the Duluth Orchestra, March 5, was by far the best of the series. The steady improvement was especially evinced by the fine execution of the "Tannhäuser" selections, where the string section did excellent work, and the Haydn symphony, No. 3. The "Torch Dance" was particularly impressive through the splendid brass choir. The soloists were Faith Helen Rogers, who played the difficult piano concerto, No. 1, in E flat major, by Liszt, with masterly interpretation and brilliant style, and Chas. Helmer, whose trumpet solo, "The Lost Chord," by Sullivan, quite charmed the audience. Both artists had to respond with encores, Miss Rogers adding the "Water Lily," by MacDowell, and Mr. Helmer the Saint-Saëns aria, "My Heart at Thy Sweet Voice." Besides the numbers mentioned, the program offered quartet from "Rigoletto" and "The Blue Danube" waltz, by Strauss, in lighter vein, and enthusiastically received.

## SOCIETY PROGRAM DEVOTED TO BRAHMS

The Cecilian Society, the oldest study club of the city, held its March meeting on Thursday, March 2, at the home of Josephine Cary. The meeting was well attended and the program, devoted to Brahms, much enjoyed, Mrs. A. M. Gow opening it with an exhaustive essay on the life and the works by Brahms. This was followed by the second symphony, a piano quartet played by Misses Cary, Lynn, Berg and Hicks. Mrs. Lee Bush then played to cello numbers, accompanied by M. Lynn, in her usual felicitous style. A group of songs, "Minnelied," "Slumber Song" and "Der Schmied," were sung by Mrs. A. Frey with great depth of feeling and fine spirit, Mrs. Dworshak admirably accompanying her. The last number was a piano duet, "Waltzes," by Miss Cary and Mrs. H. Strong, closing a highly pleasing and instructive gathering.

## FABBRINI PIANO RECITAL

On Friday evening, March 3, we had the pleasure again of hearing Giuseppe Fabbri, of Minneapolis, in piano recital. The large audience showed appreciation of the taxing program by repeatedly asking for additional numbers. The artist, however, did not break his numbers, but at the end of the program played the Chopin etude, op. 25, most exquisitely. The compositions, in three groups, offered numbers to suit the most varied tastes from the strictly classic, through the romantic to the most modern and futurist style. Mr. Fabbri with his exceptionally brilliant technic and thoroughly musical understanding interpreted them all happily and fully deserved the applause meted out to him.

## Second Performance of P. A. Yon's

## Mass "O Quam Suavis"

On Sunday, March 26, Pietro A. Yon produced for the second time his big mass, "O Quam Suavis," as St. Francis Xavier's Church, New York. Additional comment on this work is unnecessary, as full reports appeared in the MUSICAL COURIER after its first performance during Advent. This second hearing substantiated the excellent impression it made then, and again proves that Mr. Yon is a master of counterpoint and composition. The Gregorian was especially effective.

The evening service contained Schweitzer's Motet "Tribulations," Palestrina's "O Bone Jesu," a "Tantum Ergo" (choral), and two organ numbers, Camille Schumann's sonata, No. 5, and "Marche Solennelle" by Felix Borowki, performed most artistically by Mr. Yon.

The program for Sunday, April 2, will be:

Prelude, second sonata.....Rudick  
Missa Choralis (new).....Rev. L. Refice  
Proper of the Fourth Sunday of Lent.....Gregorian  
Postlude, finale from first sonata.....Pagella  
Prelude, preludio e fuga.....Fumagalli  
Motet, Attende Domine.....Arr. by P. A. Yon  
Ave Verum, No. 2.....P. A. Yon  
Tantum Ergo.....Choral  
Postlude, finale from first sonata.....Guilmant

ST. LOUIS, MO.—A recent program of the Morning Etude, St. Louis, Mo., was arranged to include a paper on Wagner's "Siegfried," by Mrs. Rockwell M. Milligan, with illustrations by Miss Roach and Mrs. Habi.

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# ETHELYNDE SMITH'S PORTLAND RECITAL

Soprano Sings Fay Foster's Songs, with Composer at Piano, and Other American Works

On March 10 Ethelynde Smith, soprano, was heard in recital at Portland, Me., assisted by Fay Foster, composer-accompanist, and Mary Seiders, accompanist. With the exception of the aria, "One Fine Day," from Puccini's "Madame Butterfly," Miss Smith's entire program was made up of songs by American composers. There were eleven songs by Fay Foster, two of them dedicated to Miss Smith; four songs by Gertrude Ross, one, "The Open Road," which is still in manuscript, being dedicated to the singer; Margaret Lang's "Day Is Done," Rübner's "Pier-

rot," Willeby's "A June Morning," Huntington Woodman's "The Pine: a Slight Mistake," Teresa Barrison's "The Candy Lion," and two songs by Harvey W. Loomis, "Rough and Tumble," from his "Toy Tunes," and "The Night Wind," which is still in manuscript, dedicated to Miss Smith, and sung on this occasion for the first time.

That Miss Smith delighted her audience is evidenced from the following press comments from various Portland papers: "A charming program was that to which Ethelynde Smith treated her Portland audience last evening in the Pythian Temple," declared the Portland Daily Press; "All the numbers being by American composers and fascinating in mood. Since her last appearance in concert in Portland Miss Smith has gained much in power and style. Her voice has taken on fullness, is more varied in tonal color, and is used with pleasing ease. Her interpretations throughout were interesting. They evidenced the utmost refinement and were given with admirable finish and style. Some of the particularly effective renderings of the evening were 'The Open Road,' by Gertrude Ross, dedicated to Miss Smith and sung from manuscript. This was brief and definite, but full of melody and charm. The children's songs, done at the close found, too, many admirers, they were so delightfully fresh and naive."

In the Portland Argus this appeared: "A large and brilliant assemblage of the music lovers of the city turned out last evening to extend a welcome to Ethelynde Smith. Portland is indebted to Miss Smith for bringing to this city the noted composer, Fay Foster, a brilliant young musician and song composer. To say that people were charmed with Miss Foster would be putting it mildly; they were simply amazed at the versatility of her work and delighted with her personality. As sung by Miss Smith all gave unalloyed pleasure. Miss Smith has a remarkably

IN BACK SEAT OF SLEIGH (LEFT), FAY FOSTER, COMPOSER-ACCOMPANIST, AND (RIGHT) ETHELYNDE SMITH, SOPRANO.



TAKEN IN MISS SMITH'S MUSIC ROOM SHOWING SOME OF THE FLOWERS PRESENTED TO HER AT CONCERT. FAY FOSTER AT PIANO, MISS SMITH STANDING. Photos of latter's notable artist friends in background.

beautiful voice with tones true, clear and sweet. Her technique is so finished that it is nowhere apparent and she gave her selections as naturally as she breathed."

This is what the Portland Express said in regard to Miss Smith's concert: "The song recital given last evening at Pythian Temple by Ethelynde Smith, assisted by Fay Foster, composer-pianist, was a charming and most interesting event. The program was admirably chosen. It was varied in character, calling for versatility, taste and technic. Miss Smith is known as a brilliant and talented singer. She sang in charming style throughout the evening, bringing out with true art the meaning of each writing. Miss Smith's voice is clear, brilliant, flexible and true, and she enunciates delightfully. The audience was very enthusiastic and called for several encores, which were accommodatingly given."

## Another Reddish Triumph

Manzanillo, Cuba, March 11, 1916.

The tournee of the American prima donna, Meta Reddish, and the Italian Opera Company, under the managerial direction of Signor Silingardi, continues with triumphs more and more pronounced. Here in Manzanillo, last evening, the gifted soprano gave a performance of the title role in "Lucia di Lammermoor" which equalled in brilliance, according to the local critics, the interpretation of the part given on the same stage by other noted artists. Tomorrow night Miss Reddish will be heard in "Traviata" and the house is already sold out. While in Guantanamo last week, the young artist was greatly feted, receptions being given her by the Spanish and American colonies, and a luncheon being given in her honor on the flagship Virginia by Rear Admiral Coffman. From Manzanillo Miss Reddish will return for a short re-engagement in Santiago, sailing from there on March 15 for San Domingo, where a subscription of \$15,000 has been raised to guarantee six performances.

## Seagle Pupl in Opera

Marie Stapleton Murray, artist-pupil of Oscar Seagle, sang the title role in "Aida," Wednesday afternoon, March 22, at the Academy of Music, in Brooklyn, with the Aborn Opera Company. Mrs. Murray made her debut with the organization New Year's Night in "Cavalleria Rusticana." In January she sang the third act music of "Aida" in the Hotel Astor ballroom before the members of the Theatre Club.

FORT WORTH, TEX.—The Harmony Club of this city recently met to hear an interesting reading on the life and work of the composer, Richard Strauss. Mrs. Calhoun and Helen Vera were in charge of the proceedings. After the paper had been read a number of Strauss compositions were rendered by several singers and pianists among the club members.

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## BALTIMOREANS GREATLY ENJOY THE PHILADELPHIA ORCHESTRA

**Fannie Bloomfield Zeisler Is Soloist with Quaker City Organization—Leopold Stokowski a Fine Program Maker—Polish Relief Concert—Notes**

Baltimore, Md., March 22, 1916.

The only appearance here this season of the Philadelphia Orchestra took place this evening at the Lyric, under the management of Frederick R. Huber. The concert was a conspicuous artistic success, not only for the beauty of the orchestral program, but because of the reappearance of Fannie Bloomfield Zeisler as soloist of the occasion. Mme. Zeisler attacked the Rubinstein D minor concerto at a most audacious tempo, and whirled it through with fire and impetuosity. The cantabile of the second movement, with its harp-like accompaniment in the bass, was very lovely. Leopold Stokowski is a successful maker of programs, judging from tonight's sample. The opening number was the exquisite D minor symphony of César Franck. This was followed by two short numbers by Debussy, and the program closed with the Vorspiel and "Liebstod" from "Tristan," which have not been played here recently. Baltimore would consider herself most fortunate to have a series of concerts by this fine orchestra next season.

### POLISH RELIEF CONCERT

An interesting concert, for the relief of the war sufferers in Poland, was given last Thursday under the auspices of Countess Louise Ledóchowska, who is a daughter of former Governor Edwin Warfield, of Maryland. The house was well filled with a brilliant audience, and promised to be a financial as well as an artistic success.

The artists of the evening were Marta Cunningham, soprano, of London, and Emmanuel Wad, pianist, of this city. Mr. Wad opened the program with the three Chopin etudes that are popularly known as the "Aeolian Harp," "Butterfly," and "Revolutionary." Mr. Wad is so popular as an interpreter of Chopin that he frequently makes his whole program of that composer; as on this occasion, when his second group consisted of the favorite nocturne No. 5, and a scherzo. He played with his usual ease and brilliant facility, and was roundly encored.

Miss Cunningham's debut in this city was awaited with musical interest, as her father was formerly a prominent figure in Baltimore newspaper circles. She has a mezzo-soprano, of whose quality it was difficult to judge, as she was handicapped by a noticeable hoarseness. In spite of this, however, she proved herself a most artistic singer, and a fine musician. Her first group was comprised of three selections from early Italian literature, which served to display the fluency of her technic. But the second group, which was composed chiefly of character songs, disclosed the singer at her best. Her enunciation may quite fairly be spoken of as perfect; so that the connection between the mobile play of expression on her features and the words of the song were never lost. "A Chinese Maiden's Prayer," by Garnett, was charmingly sung, and caught the fancy of the audience to such an extent that it had to be repeated. The final song of the group, "Eh! Bonjour, Madame Tartine," by Grovlez, was a little masterpiece of beautiful French diction, with all the esprit that is a necessary concomitant of the chanson du peuple. Miss Cunningham was presented many beautiful bouquets and baskets

of flowers, which quite covered the piano. Her accompanist, Benjamin Koplowitz, did excellent work.

A short introductory address was given by Mr. Warfield, who spoke briefly of the suffering which had come under the personal notice of his daughter during her residence on the Polish estate of her husband, Count Vladimir Ledóchowska. The latter half of the evening was occupied by the "society film," *The Flame of Kapur*.

### BOSTON SYMPHONY CONCERT

The Lyric was the scene last Wednesday night of the final concert of the Boston Symphony Orchestra for this season, with the added attraction of Geraldine Farrar as the soloist. The program opened with Beethoven's second symphony, and a highly interesting novelty to the city was presented in Strauss' "Don Quixote." Miss Farrar has never been heard to better advantage here than in her singing of "D'amour l'ardente flamm," from the de Berlioz "Damnation de Faust." This concert closed the thirty-first season of the Boston Symphony Orchestra in Baltimore.

### NOTES

"The Seven Last Words of Christ," by Dubois, was given an elaborate presentation Sunday night at Christ Church by the choir. In addition to the organ, played by J. Norris Hering, there was music by a string trio consisting of Mary Muller Fink, harpist; Geraldine Edgar, violinist, and Alfred Fverthmaier, cellist, the latter of whom is a member of the Baltimore Symphony Orchestra. The solo voices were Mrs. Clifton Andrews, soprano; Mrs. R. H. Mottu, contralto; Howard Robinson, tenor, and Ralph Williams, baritone.

An interesting program has been announced for an organ recital at the Church of the Messiah, next Wednesday, by Lucie H. Wickes. Miss Wickes will be assisted by the Mary Muller Fink string trio.

Harold D. Phillips gave an organ recital at First Church of Christ, Scientist, on Thursday night. Mr. Phillips was assisted by Clara Harker, soprano, and Helene Broemer, cellist.

On the same evening, Eugene Wyatt, organist and choir-master at St. David's, Roland Park, gave an organ recital, with the assistance of the choir and of Thomas deC. Ruth, basso.

D. L. FRANKLIN.

### Adelaide Fischer Enjoyed in Scranton Concert

Scranton, Pa., March 19, 1916.

The annual concert of the Catholic Choral Club was presented before a large audience in Casino Hall, March 17. Right Rev. Bishop Hoban addressed the gathering and thanked those who were to assist in making the affair a musical treat.

In addition to the rendition of Dubois' cantata, "The Seven Last Words of Christ," solo parts of which were splendidly sung by Marguerite Kelley, soprano; Joseph Edwards, tenor; and Peter Walsh, baritone, Adelaide Fischer, of New York, delighted the hearers with an aria from "La Bohème" and two groups of songs. She was obliged to sing several encores.

Notwithstanding the long program and late hour, the audience was loath to depart after Miss Fischer had sung a final encore.

S. F. G.

### Reed Miller in Montreal

"One of the most accomplished tenors Montreal has heard for a decade," is what the Montreal Daily Star called Reed Miller when that well known singer appeared in Montreal, on March 2. "Enthusiasm was the keynote," declared the reviewer, "and the audience manifested in no uncertain manner their keen appreciation of Mr. Miller's singing. Of Mr. Miller's work it can be said that it is informed by authority, masterly technic, enthusiasm and impeccable artistry. He is the fortunate possessor of that rare voice, a pure lyric tenor of rich quality and round, open tone, devoid of any suggestion of throatiness. He employs it with sound judgment, and has a wide range of voice and song.

"He is a real oratorio singer. He understands the requirements of oratorio music, and gives to Handelian phrases that suavity and perfection of melodic rhythm which their perfect interpretation demands.

"Thus his singing of 'Comfort Ye' and 'Every Valley' were models of oratorio work. The superb aria from Bach's great 'Magnificat' was sung with dignity and sonorous tone. Again in Handel's 'Come and Trip It' there was keen appreciation of rhythmic values, and their significance was revealed.

"Three lyrics were rendered with a restraint and a refinement of tone that enhanced their charm."

### Gullotta Trio Entertains Gibsland Audience

Gibsland, La., March 16, 1916.

The Gullotta Trio, consisting of Vincenzo Gullotta, violinist, Ruth Greeg-Gulotta, pianist, and Georgia Sullivan, reader, was heard Saturday night, March 11, at the High School auditorium in Gibsland, La., the organization being presented by Prof. E. D. Shaw, principal of the school. Mr. Gullotta, who is a prominent violinist and teacher of Chicago, plays with much temperament and is possessed of a more than ordinarily ample technic. His offerings included the Bach gavotte and rondo from the E major violin sonata, a clever arrangement of the sextet from "Lucia," the Kreisler "Tambourin Chinois," a dainty little barcarolle of his own composition, the Musin "Mazurka de Concert" and some other encore numbers. Mrs. Gullotta supplied highly sympathetic and artistic accompaniments. Miss Sullivan was enthusiastically received, she being especially happy in her interpretation of an excerpt from "Peg o' My Heart."

WILL W. TODD.

### Simpson Conservatory Orchestra Concert

At Indianola, Ia., February 29, the Simpson Conservatory Orchestra, Herbert A. Harvey, conductor, gave a concert in the First Methodist Church, when numbers by Boiladeau, Chaminade, Glazounow, Gounod, Von Dittersdorf, Saar, Cadman, Mozart and Brahms were played.

### Wallace Cox Will Make Phonograph Records

Wallace Cox, the young Brooklyn baritone, pupil of Arthur Alexander, has signed a two-year contract with the Pathe Frères Phonograph Company to make records for them. Mr. Cox has been re-engaged for a second recital on April 1, at Manchester-by-the-Sea.



# KATHARINE GOODSON In America Until May 31st

**Management: Antonia Sawyer, Aeolian Hall, New York**

"She plays Chopin as only a real poet-pianist can."—Henry T. Finck, in the *New York Evening Post*, December 3, 1915.

**KNABE PIANO**

## CECILIA CLUB'S SECOND CONCERT

Impressive Works by American Composers Directed by Victor Harris—Grainger Assists

The second concert of the St. Cecilia Club in this, its tenth season, was given in the Grand Ballroom of the Waldorf-Astoria, New York, on Tuesday evening, March 21. Victor Harris conducted and the club was assisted by Percy Grainger, pianist; Charles Gilbert Spross, accompanist, and Louis R. Dressler, organist. The program opened with an "Invocation to St. Cecilia," by Mr. Harris, which turned out to be a most interesting work, capably performed by the chorus. The other numbers of the program were as follows: "The Gateway of Ispahan," Arthur Foote; "May Eve," Deems Taylor; "Pastoral," G. von Holst; "Ronde populaire," A. Perilhou; "The Four Winds," David Stanley Smith; "The Zinca," David Stanley Smith; "Ave Maria," Ricardo Zandonai; "Ein Schwan," Grieg (arranged by Lucien Chaffin); "The Two Clocks," James H. Rogers; "Dance of the Gnomes," Edward MacDowell; "The Bird of the Wilderness," Edward Horsman.

Notwithstanding that the club itself was not prompt in beginning its concert at the announced time of 8.30, it refused to open its doors to those of its guests who were not prompt until after the first group was finished, so that the

reviewer is unable to speak of the two works which were given a first performance in that group, "May Eve," by Deems Taylor, and the "Pastoral," by G. von Holst. Of the two works by David Stanley Smith, the latter part of the "Four Winds" is rather the best. Mr. Smith, in striving for new and original effects, has too often produced an atmosphere of confusion. There is a special technic in writing effectively for women's voices, with which he evidently is not entirely familiar. Two of the finest numbers were Zandonai's "Ave Maria" and a splendid arrangement by Lucien Chaffin of Grieg's familiar "Ein Schwan," of which latter the audience demanded an immediate repetition. Rogers' "Two Clocks" is a very clever little number and Edward Horsman's "Bird of the Wilderness," specially arranged for the Cecilia Club by the composer, turned out to be one of the most effective numbers of the evening.

It was evident that the chorus had worked hard and diligently. There were many technical difficulties in the numbers which Mr. Harris had chosen which were effectively overcome. There was a delightful freshness and spontaneity in the singing of the chorus throughout and real beauty of tone, especially exhibited in such numbers as Zandonai's "Ave Maria."

Percy Grainger, the assisting artist, played a group of short numbers by Grieg, also some of his own arrangements of old English dances which have made his name so well known in the musical world. He was the recipient of very hearty applause and was compelled to play added numbers.

Floor and balconies of the great ballroom were filled to the last seat with a most select audience, among whom many prominent in the New York musical world were to be seen. Evidently the audience was greatly pleased with the work of Mr. Harris' chorus and showed it by repeated and prolonged applause. Next year to commemorate the completion of its tenth year of concert giving, the St. Cecilia Club, under Mr. Harris' direction, will give three concerts instead of two and will continue that custom indefinitely. The dates for next season are Tuesday, December 12, 1916, at 8.30; Tuesday, February 20, 1917, at 3.30, and Tuesday, April 17, 1917, at 8.30. The concerts will, as usual, be given in the ballroom of the Waldorf-Astoria.

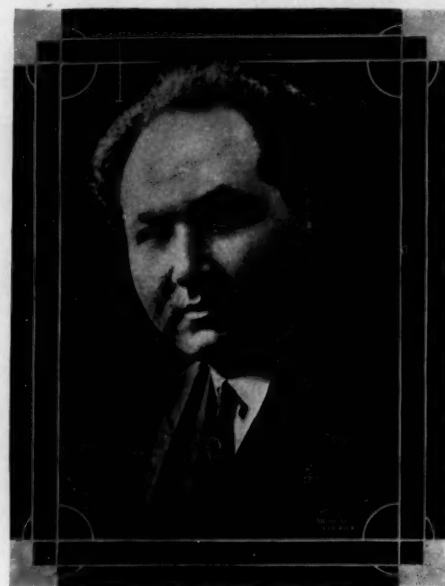
GRAND FORKS, N. D.—In the third concert of its Artists Course, Wesley College presented Harold Bauer.

## GODOWSKY'S CUBAN SUCCESS

The Distinguished Pianist Creates Veritable Sensation at First Concert

Havana, March 18, 1916.

Last evening Leopold Godowsky, the pianist, gave the first recital of his Cuban tour in the great hall of the Academy of Arts and Sciences, which was literally crowded to the doors with the largest and most select audience ever



LEOPOLD GODOWSKY.

assembled for a concert in Havana. This hall was selected on account of the fact that Havana unfortunately has no real concert hall sufficient to accommodate the number of people who turned out for the Godowsky recital. The president of the Republic of Cuba was present with his wife and suite. The program was as follows, the titles of some of the well known numbers looking very peculiar in the unaccustomed Spanish:

Carnival .....	Schumann
Dos romanzas sin palabras .....	Mendelssohn
Variaciones sobre un tema de Paganini .....	Brahms
Ballade, op. 23 (G minor) .....	Chopin
Nocturne, op. 37, No. 2 (G major) .....	Chopin
Dos estudios, op. 10, No. 11 (E flat), op. 25, No. 6 (G sharp minor) .....	Chopin
Dos valsas, op. 64 (C sharp minor), op. 42 (A flat) .....	Chopin
Berceuse .....	Henselt
Estudio de concierto No. 2 (F minor) .....	Liszt
La campanella .....	Liszt
Marcha militar .....	Schubert-Tausig

Godowsky was evidently inspired by the enthusiasm that characterized the occasion and played in his most wonderful form. At the end of the truly virtuoso performance of the Brahms-Paganini variations, the whole audience, both ladies and gentlemen, rose to its feet as one, and there was a tempest of applause which seemed as if it would never cease; in fact, tremendous enthusiasm prevailed throughout the concert, one well deserved by the truly extraordinary playing of the great artist.

Godowsky will give several concerts during his Cuban tour and capacity audiences for each and every one are already assured. The following is the program for his second Havana recital:

Sonata (Appassionata), op. 57 (F minor) .....	Beethoven
Renaissance, Arreglo por .....	Leopold Godowsky
Musette en Rondeau .....	Rameau
Tambourin .....	Rameau
Angelus (Pastorale) .....	Corelli
Gigue .....	Loeilly
Fantasie, op. 49 (F minor) .....	Chopin
Berceuse .....	Chopin
Impromptu, op. 36, No. 2 (F sharp) .....	Chopin
Scherzo, op. 39 (C sharp minor) .....	Chopin
Arabesque .....	Leschetizky
En Automne .....	Moszkowski
Study, op. 10, No. 6 (Chopin), Arreglado para la mano izquierda sola, por .....	Godowsky
Symphonic Metamorphoses sobre Johann Strauss Künster-leben por .....	Godowsky

PITTSBURGH, PA.—Charles Heinroth has endeared himself to the musical public of Pittsburgh, Pa., by the excellence of his admirable series of free organ recitals in the Carnegie Music Hall. He has proved beyond the shadow of a doubt that the music of the best composers can attract and hold the attention of the general public without the aid of storm effects, twittering bird music and other claptrap tricks of poor organists who cannot play well enough to make serious and high class music attractive. Charles Heinroth requires no vaudeville experiments to make his recitals interesting.

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## THE CHERNIAVSKYS IN WINNIPEG

## Gifted Brothers Afford Unbounded Pleasure to Large and Enthusiastic Audience

The large audience, which gathered in the Central Congregational Church, Winnipeg, to hear the Cherniavsky brothers' recital, was well rewarded. Seldom has such a program of well known items been accorded such a reception here, the applause being loud and constant; the scheme embraced, op. 49, No. 1, trio for piano, violin and cello, Mendelssohn; Chopin's nocturne D flat, F major study and G flat valse, and "Rigoletto," Liszt-Verdi; violin concerto, op. 31, No. 4, Vieuxtemps; cello selections from works of Saint-Saëns, Victor Herbert and Popper, and some smaller pieces for the three performers.

The Mendelssohn trio with its exquisite haunting melodies was given a delicate, smooth and beautiful rendering. This trio is old and sweetly familiar. It was a poem, an exquisite poem from beginning to end.

Chopin numbers by Jan Cherniavsky aroused the audience to a pitch of great enthusiasm. His touch is exquisite; hardly human in its lightness and delicacy. The duality of voices on the one subject, for there is only one, was always well defined; the double thirds and sixths with which this composition abounds, were given with color and perfect tone production, thus relieving the monotony of their repetition. The crescendos and conforzas of the cadenza were always well sustained—piano, pianissimo and then forte. The difficult study in F major was given a broad sonorous rendering. The sweep was rich and brilliant, it is not emotional but the artist made it his own, with his delicate touch and fluent technic; valse in D which followed was given an interpretation that was individual; Jan concluded his repertoire for the evening with a magnificently displayed technic in the Verdi-Liszt "Rigoletto." It was forceful. This transcription demands a clearness, crispness and sureness of touch, contrast and great lucidity which he gave to it. He was recalled and recalled and gave as an encore a waltz of Chopin.

Leo Cherniavsky earned in the Vieuxtemps violin concerto op. 31, No. 4, unstinted approbation. His style is masterful and he showed himself to be the accomplished conscientious musician. The andante with its grandeur and haunting melody that held one in a grip; the adagio, full of reverence and devotion; the allegro, with its exquisite rhythm and sweetness—all were delivered in such a way as to bring him a triple recall. He responded generously with Rimsky's "Imagination" which created one of the great impressions of the evening owing to the artist's brilliant exhibition in harmonics.

Mischel Cherniavsky with his wonderful cello works sustained high pitch of enthusiasm with Saint-Saëns' "La Cygne"; Herbert's "Serenade" and Popper's "Rhapsodie." He is brilliant, soulful, making his instrument laugh or cry at will. He was recalled again and again, giving as an encore, Popper's "Papillon."

The trio further showed the artist's great versatility in a "Serenade" and "Slav Dance" (Brahms). The most important number was a well balanced and finished interpretation, handled with consummate skill and knowledge of the subject; it was brilliant, electrifying, eliciting thunderous applause.

The accompanist, who is also a Cherniavsky, did most excellent artistic work. Their work gave unbounded pleasure to a few thousand people. LADY DEB.

## Herbert Dittler's Pupil to Give Recital

Willie Kroll, a very talented pupil of Herbert Dittler, will give a violin recital at Aeolian Hall, New York, on Tuesday, April 11. His numbers will be sonata, op. 12, No. 1, Beethoven, Mendelssohn's concerto in E minor, prelude and gavot from sixth sonata, Bach (for violin alone); prelude and allegro, by Pugnani-Kreisler, and a group of smaller pieces.

Prior to studying with Mr. Dittler, young Kroll studied at the Hochschule, Berlin, Germany, under Henri Marteau, but was obliged to return to the United States owing to the war.

## Karl Krueger's Organ Recital

Karl Krueger played an interesting recital at St. Luke's Church, New York, on Thursday evening, March 16. Mr. Krueger's performance stamped him at once as having unusual ability for the organ as a concert instrument. His

playing is alive with rhythmic verve and coloring. A well known Columbia University professor who was present expressed himself thus: "His playing has two outstanding qualities, virility and élan, a buoyant brilliancy that is most convincing."

Mr. Krueger's program embraced the first Guilman sonata, the finale of which was magnificently rendered; Bach's "Dorian Toccata," the prelude of "Hänsel and Gretel" (Humperdinck), the scherzo from Tchaikowsky's string quartet, op. 11, Guilman's "Canzone" in A minor, "L'Angelus," by Massenet, and the toccata from Widor's fifth symphony. The "Dorian Toccata" was played much faster than it is usually heard, and there can be no question that this was justified by the results.

The balance of tone and the carrying out of the rhythmic scheme was excellent. In the three smaller solos, "Canzone," by Guilman, Tchaikowsky's scherzo and Massenet's "Angelus," Mr. Krueger had opportunity of showing his subtle sense of color. The Widor toccata was taken at a furious tempo.

## UNIQUE WORK OF JACQUES L. GOTTLIEB

## Commendable and Effective Results Accomplished by Conductor-Violinist

Inspired by the humanitarian writings of the late Ernest Crosby, whose warm friendship he enjoyed, Jacques L. Gottlieb became interested in the human and social phase of music, to which end he applied his excellent practical equipment. From 1903 to 1912 Mr. Gottlieb was conductor of the orchestra at "The House on Henry Street," the set-



JACQUES L. GOTTLIEB.

tlement directed by his esteemed friend, Lillian D. Wald. Regular free concerts were established in the settlement's gymnasium. Many of the young men, whose early orchestral practice was under the baton of Mr. Gottlieb, now hold important positions in symphony and theatre orchestras throughout the country.

In 1912 Jacques Gottlieb became director of the Master School of Violin Playing of the Pueblo Conservatory of Music, Pueblo, Col. After two successful years as soloist, teacher, lecturer and conductor in the Middle West, Mr. Gottlieb returned to New York City.

Driven by the humanitarian impulse, he elected to teach a small cosmopolitan violin class at the East Side House Settlement on Seventy-sixth street. March, 1914, found him organizing an orchestra from among the young students. This junior orchestra has made already a favorable reputation for itself in the settlement.

The Neighborhood Symphony Society was shortly afterward formed by Mr. Gottlieb from among the men and women serious amateurs and music students of the neighborhood. Inspired by their very able and enthusiastic director, the society aims to help "popularize, socialize and democratize" good music. Free Sunday night concerts are given in the settlement's auditorium, and occasional concerts in other neighborhood centers.

A recent series of three concerts at Carnegie Chamber

Music Hall, New York, has demonstrated the real musical worth of the Neighborhood Symphony Orchestra, and these are truly deserving of a larger auditorium. The high degree of finish which Mr. Gottlieb obtained from the members of his orchestra at these performances is worthy of much praise, and the response and respect he commands from his organization of forty-five members, ranging in age from fifteen to sixty-five years, is most noteworthy.

In May, 1915, appreciating the remarkable results achieved by Mr. Gottlieb as head of the violin and orchestral departments of the East Side House Settlement, the music committee, consisting of twenty-eight women of the settlement auxiliary board, Miss Sturgis Coffin, chairman, Miss M. de G. Trenholm, head worker, requested him to take the directorship of the entire music school. At present there are 165 students and eight teachers at the East Side House Music School.

Mr. Gottlieb, aside from his duties as director, teaches the advanced violin pupils, conducts the three orchestras (elementary, junior and symphony) and lectures on music history and theory.

At his Carnegie Hall, New York, studio, Mr. Gottlieb conducts a class in violin and ensemble, a normal class for teachers, and he offers several courses in music history and theory.

## St. Paul Hears Minneapolis

## Symphony Orchestra at Its Best

St. Paul, Minn., March 20, 1916.

There was singular fitness in the choice of the "Eroica" symphony for the Minneapolis Symphony Orchestra's first performance in St. Paul after the return from its mid-winter Southern and Eastern tour. And perhaps it was the consciousness of triumph achieved under difficult circumstances; perhaps it was only the fresh attack following a long absence, but there was a spirit and force about the whole program that made it one of the very best the season has had to offer. It was an all-Beethoven evening, and those who are familiar with Emil Oberhoffer's conducting realize that his temperamental balance—compounded about equally of intellect and sensitiveness—is an ideal equipment for Beethoven interpretations. Under his skillful and sympathetic baton Beethoven is never permitted to become pedantic or overschooled, and that is saying much.

The "Coriolanus" overture opened the program with a majestic sweep, and the evening closed with the "Emperor" concerto, played by Harold Bauer. As an encore he played the Saint-Saëns transcription of a theme from Gluck's "Alceste."

FRANCES C. BOARDMAN.

## Boris Hambourg's New York Recital Program

In the four years that have elapsed since Boris Hambourg, the Russian cellist, appeared in New York, he has played in many foreign countries. Mr. Hambourg plans to spend the next year in America and will concertize under the management of Haensel & Jones.

His program at Aeolian Hall, New York, this afternoon, Thursday, March 30, will be as follows:

Sonata.....(arranged by Alfred Moffat) Galliani  
\*Gavotta.....Galeotti  
Adagio (from the Gamba sonata).....Handel  
\*Allegro Vivamente.....Lanzet  
Suite No. 1, G major, for violoncello alone.....Bach  
Prelude, G minor.....Boris Hambourg  
Mazurka.....Boris Hambourg  
Nocturnette.....Boris Hambourg  
Danse Russe, Cosaque.....Boris Hambourg  
Variations sur un Thème Rocco, op. 33.....Tchaikowsky

\*Arranged from the original edition for violoncello with figured bass by Alfred Moffat and Boris Hambourg.

FORT WORTH, TEXAS.—J. E. Gaskill, musical director for the R. E. Lee Camp, Confederate Veterans, Fort Worth, Texas, has been commended for his excellent work in training boys and girls for the weekly programs of the camp. At a recent meeting Mrs. W. A. Tyler was soloist, and was invited by the camp to give regular assistance in their entertainments.

BAYONNE, N. J.—How many minutes will it take a trolley car to go from Bayonne to Paterson? Members of the Tri-City Festival choruses are wondering. They'll have to make the trip for the Jersey festivals.

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STEINWAY PIANO USED

# BERLIN INTRODUCED TO NEW SYMPHONY BY HUGO KAUN

**Work Scores Success—Is Euphonious and Rich in Ideas—Composer Called Out and Cheered—MacIennans Resume Activities at Hamburg Opera—Reappearance of Adele Aus der Ohe**

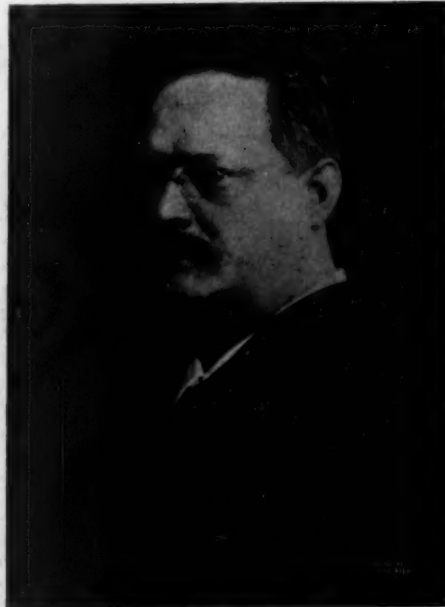
Jenaer St., 21,  
Berlin, W., February 23, 1916.

Hugo Kaun's new symphony in C minor No. 3 was introduced to Berlin on February 19 by Heinrich Schulz of Rostock, who gave a concert with the Philharmonic Orchestra at Beethoven Hall chiefly for the purpose of presenting the Kaun novelty. The long and difficult work received a most excellent reading at Schulz's hands, making a strong impression. In fact, it was by far the biggest success that Kaun has ever achieved with a symphonic work in Berlin. The composer was called out and cheered again and again, and the applause was of such a spontaneous nature that there could be no doubt as to its sincerity.

Kaun, quite in contrast to Strauss, who loves brilliant and dazzling effects in the orchestra, is fond of dark coloring and sombre mood, and in the new symphony this tendency is strongly emphasized and prevails quite particularly throughout the first movement. There is beautiful thematic material in abundance and the workmanship is always masterly; the impression that the first movement makes as a whole, is one of gloomy grandeur. Kaun is said to have had in mind the landscape beauties of the Mark Brandenburg, when he penned this, his op. 96, and indeed, the first movement suggested to me one of those magnificent sweeps of pine forests, one meets with in the Mark, but on a rainy day. The scherzo, which followed, is an exceedingly original and effective movement. Even in this the minor mood predominates, but there is something very infectious and suggestive of a waltz in the rhythm, which is in three-four time. The themes stand out in bold relief; in fact, the most characteristic feature of the entire work is a free and copious flow of melodic invention. Kaun writes real melodies, not mere fragments of themes, as do so many modern composers, and the combination of this melodic fluency and modern orchestral effects is Kaun's most pronounced characteristic and strongest virtue. In the trio of the scherzo a charming effect is produced by the pizzicato ac-

companied to the theme. This movement made a big hit with the audience.

The adagio I should rank next to the scherzo in importance of ideas and workmanship and general musical value. A beautiful long drawn out sustained melody played by the first violins right at the start is very impressive. Harmonically this adagio is very interesting and original. A cleverly written solo for the first violin is also one of its prominent features. Another is a lovely complaining part, like a lamentation, played by the muted strings, while the bell-like tones of the celesta add a weird and charming effect. The finale, after a short introduction in slow time, sets in with a very energetic, virile theme. The melancholy mood, however, keeps the upper hand as a whole, although there are occasional jubilant outbursts of the orchestra.



HUGO KAUN,

Whose new symphony No. 3 scored a pronounced success at its first Berlin performance on February 19.

The contrapuntal and polyphonic skill revealed in this movement is of a very superior order and Kaun works up to a big climax at the end.

All in all this work is a decided advance over Kaun's two earlier symphonies. It is rich in ideas, and harmonically, while modern, it is nevertheless euphonious, and the treatment of the orchestra is always that of a master. It is a beautiful work, and the veil of melancholy that hangs over it all, has a certain charm of its own.

## KAUN'S SONGS

The soloist of this concert was Anna Reichner-Feiten, who was heard in the Beethoven aria "Ah, Perfido" and in a group of six Kaun Lieder, in which she had the assistance of the composer at the piano. Three of these "Fruehlingsmarchen," "In deiner Liebe" and "Wolfsaugen" were heard on this occasion for the first time. "Wolfsaugen" is a so-called "Reisser," while the other two abound in beautiful

poetic lyric effects. The singer has a beautiful contralto voice and a most sympathetic style. Kaun's refined poetic accompaniment added much to the charm of her singing.

## COURT ORCHESTRA OF GERA ADMIRER

Berlin had an opportunity last week to hear and admire the Court orchestra of Gera, which is one of the best of the many good provincial orchestras of Germany. Each of the little capitals of the principalities of this country has its permanent symphonic orchestra, even Bueckeburg, which numbers only 6,000 inhabitants, being no exception. The high degree of efficiency, to which Hans von Buelow brought the Meiningen orchestra in the eighties, stimulated all the other small residential centers of the Fatherland to imitate Meiningen. As a consequence there was a general orchestral awakening throughout the country, and higher standards were established and maintained. One can now hear in such small towns as Sondershausen, Coburg, Gotha, Weimar, Altenburg, etc., towns numbering from six to thirty thousand inhabitants—admirable symphonic organizations, each of which gives its regular series of subscription concerts with high class programs every winter. How far removed are our American towns of the same size from such a consummation!

The Gera orchestra revealed itself a most excellent band numbering some sixty musicians. One does not expect to find in a provincial orchestra from a town of the size of Gera such virtuosi as we have here in the Philharmonic or the Royal Orchestra. But all in all these guests made a most favorable showing. The strings are full, sonorous, and quite brilliant, and the wood-wind and brass left little to be desired. Heinrich Laber, the conductor, is evidently a first-class drill-master, and that is an important part of the equipment with conductors, who are located in smaller provincial towns. Hans von Buelow was indefatigable in rehearsing the Meiningen musicians, often spending hours in drilling certain groups of instruments alone. Once the Duke came unannounced to one of these rehearsals, at which von Buelow was devoting his entire energies to the double basses. The conductor, however, paid not the slightest attention to his distinguished guest, but had the bass viols repeat unisono parts of the ninth symphony for two whole hours. It was a lesson for the Duke, who did not attend any more private rehearsals.

But to return to Gera. Laber has accomplished, above all, what could be accomplished with a band of this quality. He presented as a novelty to Berlin, Reger's "Boecklin" Suite, an interesting work, which afforded the orchestra a splendid opportunity to reveal in tone coloring. In Wildenbruch's "Hexenlied," which was recited by Carl Clewing, and in a Verdi aria sung by Josef Schwarz, the orchestra accompanied discretely and effectively. The band was at its best, however, in Beethoven's C minor symphony, which was given a dignified, noble reading. Rhythmic precision, excellent dynamic effects, technical proficiency, tonal beauty and a whole-soul enthusiasm characterized this performance as one to be remembered.

## DEBUT OF AN AMERICAN PIANIST

Edwin Hughes, a young American pianist and pupil of Leschetizky made his initial Berlin appearance at Harmonium Hall on February 15. Hughes, who has been located as a successful teacher in Munich during the past four years, is one of the few American teachers in Germany who were not frightened into leaving the country because of the war. Hughes remained at his post and has been richly rewarded for so doing, for he has been kept busy with his pedagogic work. He has nevertheless found time for a certain amount of concert playing and has given successful recitals in the larger cities of Southern Germany. His Berlin program consisted of Busoni's arrangement of the Bach Ciaccone, the Beethoven "Waldstein" sonata, three Brahms numbers and five Chopin selections. A seldom heard Brahms number was the ballad to the old English poem "Edward." In this and also in an intermezzo and the B minor rhapsody the young American proved to be an excellent Brahms interpreter. He also gave a fine performance of the Chopin C sharp minor scherzo. I did not hear him in the Bach and Beethoven numbers. He possesses a sure, firm technic and a sympathetic touch. The ease and clearness with which he plays difficult passages proclaim his Leschetizky schooling. Harmonium Hall was well filled, and our countryman was warmly applauded.

## "BARBER OF SEVILLE" AT ROYAL OPERA

A special matinée performance of Rossini's indestructible "Barber of Seville" was given by the forces of the Royal Opera on Sunday morning with the assistance of John Forsell, the famous Swedish baritone, in the role of Figaro, and Fraulein Ivoguen of Munich as Rosina. Although twenty marks were charged for the best seats the performance was sold out. Forsell is probably the most mobile and temperamental Figaro in Germany, with the possible exception of d'Andrade. The new Rosina proved to be an exquisite songbird, who warbled her way into the hearts of the Berlin public right at the start with the first aria. Jadlowker, who sang the part of Almaviva, has just the

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\*MARQUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.  
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.  
\*HELENA FORTI, soprano, Dresden Royal Opera.  
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.  
GERMAN, FRENCH AND ITALIAN

The names marked \* are those of pupils of Mrs. Emerich.

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vocal technic that this role in its original setting calls for. A lucky star shone over the performance, which was in every respect an elite one. Blech conducted.

#### A YOUTHFUL VIOLINIST REVIVES THE ERNST CONCERTO

Ernst's F sharp minor concerto, which Mischa Elman plays with such sovereign mastery, was revived here by Josef Wolfsthal, a gifted Flesch pupil, about whose successful debut I wrote some weeks ago. In some respects this concerto pushes the physical possibilities of the performer to their limit. Its empty pathos and meager musical



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contents make it unenjoyable except in the hands of the very greatest artists. Wolfsthal is not yet one of these, but he seems to be on the way to become one of them. Aside from occasional false notes in the difficult octaves of this concerto his intonation was remarkably true. The youth's digital proficiency is of a very high order, and he draws a broad massive tone from his instrument, which exerts a commanding influence on the audience. The rest of his program was made up of the Bach E major suite, the air from Goldmark's concerto, Paganini's eighteenth caprice and the Nardini concerto. Wolfsthal has written a very effective and clever piano accompaniment to the Paganini caprice and an excellent cadenza to the Nardini concerto.

#### FRANCIS MACLENNAN WRITES OF HIS AMERICAN TRIP

Mr. and Mrs. MacLennan have returned to Hamburg and resumed their work at the opera. The Hamburg Fremdenblatt published an interesting article by Mr. MacLennan, in which he gives graphic descriptions of the two sea voyages, of their experiences while held up by the English and above all about their activity at the Chicago Opera, at which he sang so successfully during his short season in America. During the return voyage the "Noordam," on which the MacLennans took passage, ran into a hurricane, which tore away two of the lifeboats and smashed two others to pieces. Finally the tempest increased to such an extent that the captain gave orders to change the course and for twenty-four hours the steamer lay with its prow to the storm. During this time a fifth lifeboat was swept away. On arriving at Falmouth the MacLennans saw a number of other steamers which gave visible tokens that they also had been through the same hurricane. One of these had even lost its bridge.

The MacLennans will probably return to America next season. They have signed with the Hamburg Opera with the privilege of three months leave of absence. They are also contemplating a concert tour of the United States for the season after the next.

#### CLAUDIO ARRAU AGAIN ASTONISHES BERLIN

A piano recital by the Chilean prodigy, Claudio Arrau, whom I have frequently mentioned on former occasions, attracted a large audience to Beethoven Hall. The phenomenal technical skill and the astonishingly mature conceptions of this boy are of such a nature as to disarm criticism. He is a veritable pianistic and musical wonder. He began his program with works by the three Bachs, playing a fugue in C minor by Friedemann, a rondo in E major by Philipp Emanuel, and the well known C minor fantasy by Johann Sebastian. He played Bach not like a prodigy, but like a ripe artist. His program was quite unconventional. Beethoven's F major sonata, op. 54, is very much neglected by pianists. He played it beautifully. An "Elegy" in C sharp minor by Josef Rheinberger, a composer who is practically forgotten, proved of interest.

#### NIKISCH REVIVES "PATHETIQUE" SYMPHONY

When the war broke out Tchaikowsky was among those composers who were pronounced dead as far as Germany

was concerned. But last Monday evening Nikisch's magic wand brought the Russian's "Pathetique" symphony to life again, and it made an appeal to the Philharmonic audience quite as strong as it ever did in times of peace. Nikisch has always been noted for his wonderful rendition of the Tchaikowsky "Sixth," but he never gave it with more fervor and with greater sincerity than at this concert. The audience received it in the same spirit with which the great conductor presented it. It was a noteworthy success.

The concert was opened by a refined and temperamental rendition of Cornelius' seldom heard charming overture to "The Barber of Bagdad." The program further contained an interesting novelty—Sigmund von Hausegger's symphonic poem "Wieland der Schmied." I heard this when it was given its first public performance at a music festival at Frankfurt in May, 1904, and was at that time much impressed with its romantic contents and its structural excellence. Although I have heard a vast amount of new music, modern and ultra modern, in the intervening twelve years, I nevertheless found "Wieland der Schmied" at this second hearing under Nikisch very interesting both in substance and physiognomy. It is a modern composition without, however, being insanely so. There are prominent themes and brilliant coloring. It is not devoid of Strauss' influence, but on the whole it reveals much individuality and is undoubtedly one of Hausegger's best productive efforts. It is strange that he has not advanced along the pathway so successfully trodden by him at this period.

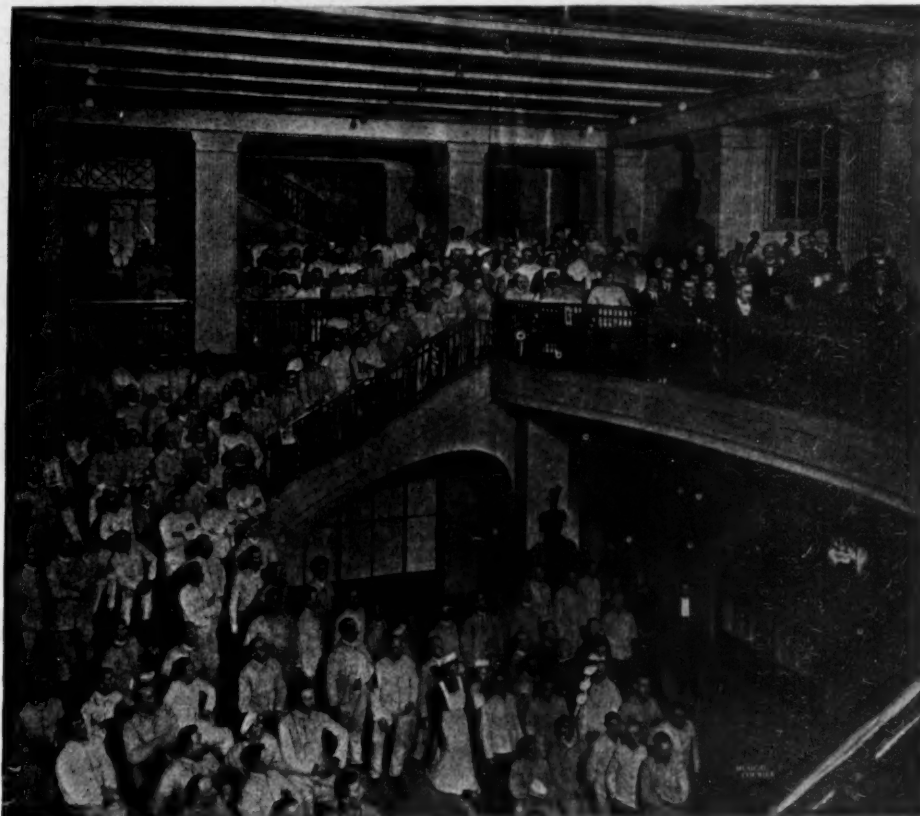
The soloist of the concert was Vera Schapira, the young Viennese pianist, who gave a remarkably virile and brilliant reading of the Liszt E flat concerto. It was essentially the performance of a man, and it is a pity that an artist

the entire evening. She also spoke a word of appreciation with each of the artists. Lhévinne, who has made several successful appearances in Berlin this season, was heard alone in a magnificent performance of Chopin's rarely heard "Allegro de Concert." It is by no means one of the great Pole's most grateful compositions, and its difficulties call for just such herculean fingers as the celebrated Russian pianist possesses. The Crown Princess, who is herself an excellent pianist, listened to his playing with the greatest attention. Later he was heard with Mme. Lhévinne in a wonderfully finished performance of Raff's gavotte for two pianos, a piece that had not been played in Berlin for many years.

Mme. Salvatini sang a group of Lieder and the "Jewel" song from "Faust." She is a striking looking woman on the stage, but she has many shortcomings as a vocalist. Lola Artôt de Padilla is a singer of quite a different caliber. Wuellner at the special request of the Crown Princess recited patriotic poems by Frederick the Great. His masterly diction and temperamental delivery proved irresistible. This was Wuellner's sixty-seventh appearance this season.

#### STRAUSS REVIVES RAFF'S SYMPHONY "IM WALDE"

The name of Joachim Raff, that once so popular composer, has become almost obsolete in Germany. Raff, like Mendelssohn, was greatly overestimated during his life, though now he is much undervalued. At least his symphony "Im Walde" is far too fine a production to be so soon consigned to oblivion, and Strauss deserves a vote of thanks for bringing it to light again. While strictly following classical traditions in point of form, this symphony is in contents an interesting expression of program music.



AN IMPROVISED CONCERT FOR THE WOUNDED SOLDIERS AT A BERLIN RESEKVE HOSPITAL.

For want of a better auditorium it was given in the entrance hall.

possessing such an extraordinary pianistic equipment has so little soul and feeling. The emotions seem to have been untouched in Mme. Schapira's nature, but perhaps experience will open them up. If it does, she will be a most formidable factor in the pianistic world. She is, in fact, that to-day by virtue of her truly wonderful technic and virility.

#### RUSSIAN ARTISTS AGAIN IN EVIDENCE

At a big charity concert given under the patronage of the Crown Princess that favorite artist couple, Josef Lhévinne and his wife, proved a strong attraction although the assisting artists included such celebrities as Ludwig Wuellner, Lola Artôt de Padilla, and Mafalda Salvatini. Bluethner Hall was well filled in spite of the high prices. The Crown Princess with retinue attended and remained

To be sure, originality of invention never was Raff's strong point, and that is undoubtedly one of the reasons why he is so neglected today. There is no lack of reminiscences in the symphony. The "Dance of the Dryads," for instance, would never have been written but for Mendelssohn's scherzo of the music to the "Midsummer Night's Dream" and the largo shows the unmistakable influence of the early Wagner-Liszt period in the fifties through which Raff lived. The zealous student of the scores of "Lohengrin" and "Tannhäuser" is revealed in this movement. In the finale, however, Raff pulled himself together and displays considerable originality. The Royal Orchestra under Strauss gave a magnificent performance of the work and it was received with great acclaim. Raff composed no less than eleven symphonies, most of them inferior to "Im Walde," but the "Leonore" would also be worthy of a

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performance at the hands of Strauss and the Royal Orchestra.

Another seldom heard composition that figured on the program was Liszt's symphonic poem "Orpheus," which was beautifully rendered. The public, however, did not seem to care for it. Beethoven comprised the rest of the program.

## REAPPEARANCE OF ADELE AUS DER OHE

In 1887, during my first trip to the "Hub," I heard the Boston Symphony Orchestra for the first time. The youthful Adele aus der Ohe was the soloist and the furor she created in America will still be well remembered by the older concert goers. More than a quarter of a century elapsed before I heard her again. She has lived in comparative retirement for some years past, but that she is still a first rate pianist was demonstrated at her recent appearance here at Beethoven Hall. It is evident that she has remained true to her art even though she renounced public work for so long a period. She played various well known compositions by Liszt with great technical clearness, with a pronounced intellectual force and a voluminous tone. A striking feature of her pearly passages were their remarkable legato effects and their sonority. She played Liszt with authority and with superb musicianship. The re-entrée of Adele aus der Ohe was an event of interest and importance. A tenor, Josef Marto, who assisted at her concert, is a singer of moderate attainments.

## ARTZ'S TWELFTH CONCERT WITH PHILHARMONIC

During the period from December 6, 1913, to February 24, 1916, Carl Maria Artz has given no less than twelve concerts with the Philharmonic Orchestra, or four concerts during each of the three seasons. In preparing his programs Artz has for the most part had an eye to new or interesting old works and to him is due the credit of having introduced several important new compositions to Berlin, as Draeske's "Sinfonia Comica," a posthumous composition, which Artz conducted from the manuscript score; Max Reger's "Boecklin" suite, which was presented here on February 14, 1914, Heinz Thiesen's new symphony in F minor, "Stirb und Werde," and two movements of Kaun's "Maerkische Suite." Artz has also revived numerous forgotten compositions—as Spohr's "Jessonda" overture, Gernsheim's fourth symphony, Philipp Rüfer's symphony in F major, and Philipp Emanuel Bach's D major symphony No. 1.

At the fourth and last of this season's series he deviated from his usual course and conducted well known works only. These were Schumann's "Genoveva" overture, Brahms's violin concerto, and Beethoven's "Eroica" symphony. Of course, such a standard work as the "Eroica" afforded him ample opportunity to display his merits as a conductor. The progress he has made during the three seasons in the art of leading the orchestra and interpretation is quite remarkable. He did not copy either Nikisch or Strauss or Blech, but followed his own ideals in the "Eroica." He took the tempi a trifle slower than we are accustomed to hearing them, but it was an admirable performance that he gave and one thoroughly in keeping with the character of the work. He also gave a most excellent account of the Schumann overture. Julius Thornberg, the concertmaster of the Philharmonic, seemed ill at ease in the Brahms concerto. He has been heard to much better advantage in other works.

## AN EVENING OF NOVELTIES

A program of novelties by a woman composer is a rare occurrence in Berlin. This was what was set before the public on February 17. Lio Hans is the pseudonym for a composer whose real name I do not know. Her program, which was played by the Philharmonic Orchestra under the leadership of Werner Wolff, consisted of a patriotic march entitled "Bundestreue," two Lieder for baritone with orchestral accompaniment sung by Josef Schwarz, a rondo for cello and orchestra played by Arnold Foeldes, a group of Lieder for baritone with piano accompaniment, and a work for baritone and orchestra entitled "Die Hexe" (The Witch). Lio Hans is the only woman composer within recent years who has ventured forth in Berlin with an entire program of her own compositions. She writes fluently and melodiously, her ideas are clothed in pleasing harmonies, and she handles the orchestra with considerable skill. In "Die Hexe," for instance, there are pompous and very modern effects. The opening march has little musical worth, but it tickled the fancy of the public because it combines at the close the German and Austrian national hymns. In some of the Lieder there is a very appealing atmosphere. The cello piece is melodious, but it has a strong leaning toward banality. The impression as a whole was that of a gifted composer who has not yet quite found herself.

## OPERATIC PREMIERES

The premiere of Felix Weingartner's new comic opera, "Dame Kobold," occurred at Darmstadt February 23. The work met with a very friendly reception. Otto Neitzel's

"Der Richter von Kaschau" will also be brought out on the Darmstadt stage this season. The Darmstadt Opera is becoming very active in the way of bringing out new works. It has also accepted for performance Julius Bittner's "Hoelisch Gold" and Siegfried Wagner's "Sonnenflammen."

## THE POLISH NATIONAL OPERA "HALKA"

The opera "Halka," by Stanislaus Moniuszko, is shortly to be brought out on a German stage in an elaboration by Wilhelm Kleefeld. Moniuszko, who lived from 1819-1872, had always been considered the classic Polish operatic composer. His "Halka" was written in 1847, and it was the first Polish national opera ever composed. It was first performed in Wilna. Moniuszko was a prolific writer, having penned some fourteen other operas, three ballets, seven masses, two requiems, over 400 Lieder, and numerous other compositions. In 1892 a society was founded in Warsaw called the "Section Moniuszko," the object of which was to search for Moniuszko manuscripts and also to provide the means for having them published; further for the founding of a museum in Warsaw to bear the composer's name and for the purpose of collecting biographical material. The Kleefeld elaboration has revived interest in the Polish composer in Germany.

## MUSICAL NOTES

Eugen d'Albert gave another recital, drawing a capacity audience to the Philharmonie. In Schumann's C major fantasy and in Liszt's B major sonata, which d'Albert had not played in Berlin for at least fifteen years, he made a powerful impression.

The forces of the Dresden Royal Opera have been invited to give operatic performances on the west war front.

Max Reger's new sonata for violin and piano in C minor, op. 139, was recently given its initial public rendition at Würzburg by the composer himself and Walter Davisson, violinist. It made a favorable impression, particularly the finale.

Strauss' "Alpine" symphony was performed by the Zürich Symphony Orchestra under Volkmar Andrae. The novelty met with a succès d'estime.

Liszt's "Faust" symphony was lately given its first performance at Copenhagen under the leadership of Oscar Fried. It was received by the Danish public with great acclaim.

The ensemble of the Stuttgart Royal Opera has been invited to give six performances at the new Lille Opera House the middle of next month. Lortzing's "Waffenschmied" and Humperdinck's "Hänsel and Gretel" will each be given three times.

ARTHUR M. ABELL.

## Mrs. Peacock Sings for Prisoners

Eleanor Hazzard Peacock, Lieder singer, has just returned to her home in Detroit after a short concert tour in the Middle West. Her first Chicago appearance took place on Saturday morning, March 11, when she was accorded a genuine ovation by an audience composed of nearly 800 students and teachers of the Chicago Musical College, where she appeared as the guest artist at their weekly morning musicales. The next day, Mrs. Peacock sang for 1,700 men at the Joliet prison in the morning and for the women of the prison in the afternoon. At the prison the enthusiasm was so great that the guards were compelled to silence the prisoners, and the chaplain, Father Peter, told Mrs. Peacock after the concert and some of the oldest convicts in the institution that there had never been such an impression created by any one singer. On Tuesday evening, March 14, she gave a recital at the Oak Park Club, Oak Park, Ill., before a fashionable audience. Mrs. Peacock's manager is negotiating for a date in New York, and this talented singer will soon make her Eastern debut.

## Foerster Work Pleases Indianapolis Audience

At the sixth concert of the Indianapolis (Ind.) Orchestra, Alexander Ernestinoff, conductor, the program included the "Melpomene" overture by George W. Chadwick, the second suite of Adolph M. Foerster and "España Rhapsody" by Chabrier. Agnes Scott Longan of Chicago was the soloist, singing Bruch's "Ave Maria" and songs by Parelli, Leoncavallo and Campbell-Tipton. She delighted every one with the beauty of her soprano voice and her excellent interpretations. The Indianapolis Liederkreis, F. Joseph Bayre, conductor, sang two selections. The works by the two Americans, Chadwick and Foerster, occupied the greater part of the program. Chadwick's dramatic overture revealed many excellent qualities, original and forceful. Probably the most popular offering of the concert was the first movement of the Foerster suite, which is designated as "Reverie." It is simple and melodious and has a direct appeal, which was immediately felt by the large audience assembled.



# SAN FRANCISCO LIBERALLY PATRONIZES BOSTON GRAND OPERA-PAVLOWA COMPANY

Record Breaking Attendances and Gratifying Box Office Receipts—Florence Hinkle's  
Song Recitals Appreciated—Music Teachers Hold Annual Assembly  
—Loring Club Concert

San Francisco, Cal., March 19, 1916.

The Boston Grand Opera Company with the Pavlova Ballet Russe has been the musical sensation of the week. This aggregation has played to a record breaking attendance in financial returns, at the Cort Theatre, beginning last Monday evening and continuing with daily performances and the customary matinees, without any break in the interest displayed. The orchestra seats brought \$5 each. The balcony and gallery audiences have largely contributed to the total. One feature of the San Francisco season has been that the interest has been sustained without reference to any favorite opera or any particular cast. The newspapers have been very cordial in their remarks about the artists, the chorus, the conductor and Pavlova and the aggregation of skilled ballet performers that have scintillated in her train before the footlights. The season has in all respects been successful. The aggregation of attractions has been popular. Had it been possible, in connection with other engagements, to have made the San Francisco season longer the attendance would have warranted, undoubtedly such an extension.

In addition to the San Francisco season the Boston Grand Opera Company has to give a few performances in Oakland, in the Oakland Civic Auditorium, which has a much greater seating capacity than the Cort Theatre. The Oakland advance sale was satisfactory. The operas planned for Oakland duplicate three that have just been performed in San Francisco with the same casts. In addition to Oakland and Berkeley and Alameda to draw upon—all contiguous places that are clustered so closely together that they are hardly to be considered other than one large collection of opera goers—the Boston Company also had the University of California to draw upon for financial and artistic endorsement and also Contra Costa County communities that are centers of wealth and population lying north of Berkeley.

Music lovers and society have filled the auditorium since the opening of the season in San Francisco, and the large Italian population of San Francisco has been strongly in evidence at the several performances and their presence has swelled the enthusiasm. On another page of this issue of the MUSICAL COURIER, Max Hirsch summarizes the fortunes of the Boston Opera Company in an operatic ballet campaign that will have embraced the entire width and latitudes of the United States from north to south and from ocean to ocean. Mr. Hirsch declares that the taste for grand opera is now nation-wide and gives facts to prove that assertion satisfactorily.

## PEOPLE'S PHILHARMONIC ORCHESTRA

In addition to the opera season on both sides of the bay, the People's Philharmonic Orchestra has made its second public appearance of the season, at the Dreamland Rink pavilion, together with other assisting musicians, and both Nikolai Sokoloff and Paul Steindorff as conductors, with various artists, for the benefit of the family of the late Herman Perlet, who instituted the Philharmonic Orchestra some seasons ago, in connection with the Recreation League of San Francisco to furnish good music to the public at very low prices—twenty-five and fifty cents per seat. The performance for the Perlet benefit took place Friday afternoon.

## FLORENCE HINKLE'S RECITALS

Florence Hinkle's recitals have continued in San Francisco, meeting the natural competition of the Boston Grand Opera Company, which has prevented the attendance from being as large as would otherwise have been the case. Incidentally Miss Hinkle sang at the University of California, after her opening in San Francisco of last Sunday. The musical public has found much to commend in her performances as voiced by the musical and daily press of the cities about the Bay of San Francisco. In the estima-

tion of the strictly musical Miss Hinkle has made good in this vicinity, giving recitals of high artistic merit.

## MUSIC TEACHERS' ASSEMBLY

An annual assembly of the San Francisco Music Teachers' Association was held last week, at which seventy-five persons were present. Frank Carroll Giffen was the toastmaster. George Kruger, president of the association, made an address of welcome. Among the speakers were Sir Henry Heyman, Thomas Nunan, Alfred Metzger, Mrs. Mariner Campbell and Henry Bretherick. A musical entertainment was provided by Mrs. King Clark-Upham and Antonio de Grassi, with Mrs. Hughes as accompanist. A loving cup was presented to Mr. Bretherick, the retiring president of the State association, and presents were also given to the retiring secretary, Mme. E. Roedel Davis.

## NOTES

The regular season of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will close after two more pairs of concerts. The end of the season will find the organization in splendid shape to perform big works, through the persistent efforts of Mr. Hertz.

The Loring Club gave a concert at Scottish Rite Auditorium last Tuesday night. "The Songs of Finland" was sung with fine effect. The soloist was Kajetan Attl, harpist, who played his own arrangement of Smetana's symphonic poem, "Vltava." This received the complete endorsement of a large audience. It was performed with great perfection and artistic effect. The Loring Club is in its thirty-ninth year of activity.

Rose Relda Cailleau directed a charming concert last week, in which the following took part: Mrs. A. B. Appleton, Mrs. George Somers, Rose Isaacs, Helene Tormime, Mrs. John S. Merrill, Marion Zelinsky, Zella Goldberg, Mrs. F. C. Butte, E. Wilson, Mrs. I. Steinman, Merle Epstein, Mrs. K. McDonald, Myrtle Donnelly.

Ada Clement, May Mukle, Lawrence Strauss assisting, recently gave a very pleasing and instructive sonata recital at the residence of Mrs. A. S. Baldwin. The Brahms F major sonata and the Chevalier sonata were performed admirably. Mr. Strauss sang several songs.

The San Francisco Choral Society, directed by Paul Steindorff, has taken up the study of Niel Gade's "Crusaders." The choral society is in its eighth year.

At the last meeting of the Pacific Coast Women's Association musical selections were performed by Anna Werner Doyal, Mrs. Vincent S. Walsh, Mrs. Samuel Savannah and a very interesting address on "Opportunities" was delivered by Marie Withrow.

The Kruger Club gave a concert at Kohler and Chase Hall yesterday afternoon, under the direction of George Kruger, assisted by Emelie Lancel. The program included the performance of Audrey Beer of the E minor waltz by Chopin and an etude de concert by Rubinstein and her appearance at the piano when Miss Lancel sang a group of three songs by Liza Lehmann, Tschalkowsky and Francois Thome. Emerita Gillette played a scherzo by Chopin and a valse by Moszkowski. The performers also included Sarah Shepard, Ruth Golinsky, Mary Franklin, Lincoln Batschelder and Norman Smith. DAVID H. WALKER.

## SALT LAKE CITY EVENTS

Salt Lake City, Utah, March 20, 1916.

Charles Wakefield Cadman and Princess Tsianina appeared in Salt Lake City on March 7; Ogden, March 9, and Logan, March 10, under the management of Fred C. Graham, as one of the numbers on the Artists' Concerts series arranged for these three cities. At each place they appeared to capacity houses and the public and press were most enthusiastic in praise of the delightful program rendered by Mr. Cadman and Princess Tsianina.

Arrangements have been completed for a season in Salt Lake by the Boston Grand Opera Company—Pavlova Bal-

let Russe at the Salt Lake Theatre for three performances April 3 and 4. Operas to be given are "Boheme," "Madame Butterfly" and "Pagliacci." The following prominent Salt Lake citizens were formed into a grand opera committee: M. H. Walker, R. W. Daynes, John D. Spencer, Geo. D. Pyper, Mrs. W. Mont Ferry, Mrs. F. C. Schramm, Mrs. Sol Siegel, Mrs. C. W. Whitley, Geo. O. Relf, R. T. Badger, H. G. Whitney. FRED C. GRAHAM.

## PORTLAND SYMPHONY AUDIENCE ADDRESSED BY MRS. MACDOWELL

Noted Woman Pays High Tribute to Local Orchestra—Two  
Thousand People Hear Beethoven's Seventh Symphony  
—Concert by Oratorio Society

445 Sherlock Building,  
Portland, Ore., March 16, 1916.

Last Sunday afternoon 2,000 Oregonians heard the Portland Symphony Orchestra play Beethoven's seventh symphony, Weber's "Freischütz" overture and other works. Particularly pleasing was Ippolitow-Iwanow's "Caucasian Sketches," in which the incidental solos were admirably played by Frederick Starke (English horn) and Mose Christensen (viola). Robert Volkman's serenade for strings, with cello solo by George Kirchner, was a charming number. Mrs. Edward MacDowell addressed the audience. She said: "I do not know when I have been so thrilled as I have this afternoon. I had no idea we were to have such a treat." Mrs. MacDowell, who has heard all the great orchestras, paid a high tribute to the local organizations, whose work, she said, made it worthy of a place among the big orchestras of the United States. Waldemar Lind conducted this performance, which was the final concert of a series of six.

## MONDAY MUSICAL CLUB MEETING

The Cosmopolitan Woodwind Quintet, Manuel Palacios, director, made its first appearance at the last meeting of the Monday Musical Club. The quintet, which was cordially received, consists of H. H. Honeyman, flute; R. C. Russell, oboe; B. H. Diehl, clarinet; Charles Walrath, French horn, and B. L. Brown, bassoon. All the players are members of the Musicians' Mutual Association, Local No. 99, A. F. of M. On the same program were Henry Scougall, basso; May van Dyke, accompanist; E. Trayle and F. C. Ferringer, pianists, and Robert E. Millard. Mr. Millard gave a talk on Beethoven's seventh symphony.

## PORTLAND ORATORIO SOCIETY CONCERT

On Tuesday evening the Portland Oratorio Society, conducted by E. Maldwyn Evans, held its annual concert in the First Presbyterian Church and showed proficiency and great improvement, reflecting credit upon its new conductor. Mendelssohn's cantata, "As the Hart Pants," was the principal offering. Soprano solos were contributed by Jane Burns Albert, whose voice has been praised in these columns. Mr. Evans, conductor, sang with fervor the prologue from "Pagliacci." Edgar E. Coursen was at the piano. There was a large attendance.

## MORDAUNT GOODNOUGH LECTURES

At a recent meeting of the Portland Rationalist Society Mordaunt Goodnough, a gifted pianist, delivered an interesting and instructive lecture on "The Appreciation of Music and Its Educational Possibilities." He mentioned the MUSICAL COURIER. Mr. Goodnough also favored his auditors with several delightful solos.

Last evening the Orpheus Male Chorus, William M. Wilder, director, gave a concert in the Masonic Temple. Owing probably to an oversight on the part of the management the MUSICAL COURIER was not represented, as no tickets were received at this office. Therefore no review can be published.

## NOTES

Alma Voedisch, the Eastern manager, was here last week. She came in advance of the Boston Grand Opera Company-Pavlova Ballet Russe, which has been booked for three performances, beginning March 24.

Pupils of the Becker Conservatory of Music (Lucien E. Becker, director) appeared in a piano recital last week. The recital, which was very successful, took place in the Lincoln High School.

Soloists at recent events have been Harold Hurlburt, tenor, who was heard by the Civic League, and Dagmar Inez Kelly, vocalist, who appeared before the Woman's Club. JOHN R. OATMAN.

# OLGA CARRARA *Soprano*

CARNEGIE HALL, NEW YORK, TUESDAY EVENING, APRIL 4, 1916

# LOS ANGELES ORCHESTRA PLAYS NEW OVERTURE BY MASON

Pasadena Organist's Composition Is Pleasing and Well Received—Boston Grand Opera-Pavlova Ballet Organization Gives Superb Performances—Cadman Day Observed in Pasadena

Blanchard Building,  
Los Angeles, Cal., March 19, 1916.

On Saturday evening, March 18, the Los Angeles Symphony Orchestra gave the fourth of its series of popular concerts at Trinity Auditorium. The soloists were Catherine Shank, soprano, and Axel Simonsen, cellist. A large audience enjoyed an interesting program consisting of Morton F. Mason's new overture in C, the "Kol Nedrei" of Max Bruch, played by Mr. Simonsen, "Vorspiel and Liebestod" from "Tristan," intermezzo from "Fairyländ" (Parker) and the polonaise in E, Liszt. Mrs. Shank sang "Lo! Here the Gentle Lark," Bishop, with flute obligato, and two encores.

Mason, who came West many years ago from New England, and has been for most of those years organist of the First Presbyterian Church, Pasadena, a post which he still holds, has become well known here as a composer of orchestral music, a goodly number of his pieces having been given by this same orchestra. His muse is of a quiet character and dwells rather in realms of pure beauty than in the more meaningful domain of advanced modernism. With the outpouring of flowing melodic inspiration, Mr. Mason has no time for experimentation in esoteric harmonic structure. He delights in form and formal construction, and all of his work shows a wholesome respect for tradition. This new overture is no exception to the rule. It is a pleasing work throughout. One might criticize the rather too extended dwelling upon the quiet central episode. This, and the construction of the coda, entitle the work to the title rather of rhapsody than of overture. This overture was very well received, and Mr. Mason, who was in the audience, bowed his thanks from the stage.

Axel Simonsen's excellence as a cellist has been so often extolled in these columns that it is difficult to find any new phrases for the expression of it. This is especially so in the present case, since he played the same selection recently in Pasadena. Bruch's "Kol Nedrei" offers the cellist unusual opportunities for the display of breadth of interpretation and of that luscious tone quality that we naturally associate with the cello, and with both of these qualities is Mr. Simonsen especially endowed. His interpretation of Bruch's music is tremendously appealing, and he was wonderfully well supported by Mr. Tandler and the orchestra. That the audience fully appreciated this offering was evidenced by the spontaneous and insistent applause, in response to which Mr. Simonsen gave a most effective rendition of that exquisite Saint-Saëns melody which the composer calls "The Swan" (during which some one sitting behind me in the audience, who constantly held forth on his own ability as a voice teacher, announced to his companion that the cellist was playing Schubert's "Serenade").

Mrs. Shank, one of the best known of the local sopranos, gave a very finished rendition of Bishop's florid conception of the song of the lark and sang two MacDowell selections by way of encore. She possesses a pleasing voice and manner, and shows musicianship in her interpretations.

The playing of the orchestra at this concert was even superior to the very high standard which it ordinarily maintains. The "Tristan" prelude and finale was splendidly done, and although this was termed a "popular" concert, that term did certainly not mean that the audience was out for popular music merely, for the Wagner music, with its immense depth of pathos, was evidently entirely to its taste. Not so was the intermezzo from Parker's "Fairyländ," however, at which the audience seemed much puzzled, and which was received with only the applause of politeness. Liszt's stirring polonaise brought the evening to a fitting and successful close.

## BOSTON OPERA AND BALLET SEASON

One of the most satisfactory weeks of opera ever given in Los Angeles occurred recently; in fact, it was the consensus of opinion that in many ways this season of opera was the most satisfactory we have ever had. The Boston Grand Opera Company and Anna Pavlova, with her Ballet Russe under the management of Max Rabinoff and the local management of L. E. Behymer, gave nine performances. There may not have been so many world renowned names, but the cast of artists was exceptionally capable and well balanced, each seeming to fit especially the part to which he or she was assigned. The addition of the ballet made a charming completeness.

Especial interest centered about the Montemezzi, "L'Amore dei tre Re," which constituted the attraction for the opening night and was repeated on Friday evening. Maggie Teyte as Flora was as delicate and flowerlike a

heroine as ever graced the stage. Not only was her voice beautiful in the pathetic music of her part, but every movement was graceful and her acting was restrained and consistent, marked by a lack of self-consciousness most gratifying.

Mardones, as the old blind king, had the most difficult and important part to play, but he gave it with a dignity, marked at times with the fiery passion and bitter revolt characteristic of the part. And his sonorous bass voice was especially suited to the music.

Zenatello, as the lover Avito, and Thomas Chalmers in the baritone role of Manfredo, the husband, completed a cast remarkable for balance and universally satisfying qualities musically and histrionically.

Moranzoni was the director and shared in the plaudits which were showered upon the performers after every act.

The ballet following this was the exquisitely delicate and beautiful "Snowflake's Ballet" from the "Nut Cracker" suite of Tchaikowsky, an ideal vehicle for Pavlova's delicate art.

"Bohème" was given what was pronounced far and away the best performance of the opera ever seen in Los Angeles. Not a weak spot could be pointed out from beginning to end. The parts were so admirably assigned, and such a spirit of understanding prevailed throughout as to make one of those rare occasions which approached the ideal. Again Maggie Teyte scored as Mimi, a part to which she seems absolutely fitted vocally and physically.

On Wednesday night Gaudenzi as Rudolfo created nothing short of a sensation. The exquisite and rare quality of his tenor voice was utilized with amazing beauty of nuance.

Chalmers made one of the great hits of his stay in his role of Marcel. The bubbling brightness of his personality and his agility of action and voice lent a sparkle wherever he appeared.

Mardones made of the "Coat Song" a real feature. All the other parts were taken equally well, especial mention of the young soprano, Olivet Marcel, as Musetta being deserved. Her voice is luscious in quality and she carried the vivacity of the part to perfection. Moranzoni again conducted. The ballet following was the "Walpurgis Night" from "Faust," a brilliant and gorgeous performance.

These were the only operas I was able to hear, but from what I can gather the rest were equally satisfactory. The tiny Japanese prima donna Tamaki Miura, as Madame Butterfly, made a tremendous success. Edwin Schallert, of the Times, had the following to say: "I doubt if ever in the history of the opera there was such a captivating little portrayal of the role as tiny Tamaki Miura, who appeared last night. It is in her positive adaptation to the role and infinitude of tricks and subtle mannerisms she brings to bear on her acting that she casts so complete a spell over her audience. . . . I found myself forgetting in the more dramatic moments that a Japanese was playing the part. Her acting was so perfectly tuned to our Western ideals that she seemed to be a truly perfect bridge between all that is Oriental in the opera and all that is not. In every detail the performance was carried out with beautiful poetry."

In this opera Max Rabinoff again carried out more than successfully his idea of fitting the singers to the parts. Riccardo Martin appeared as Pinkerton.

Throughout the week a like regard for detail and perfection of finish was shown in every opera given, and we are indebted again to L. E. Behymer for giving us the privilege of hearing such excellent operatic performances.

## LYRIC CLUB CONCERT

Although unable to attend the last Lyric Club concert I heard only excellent things concerning it. It offered a program of women's compositions and among the composers represented were Mabel Daniels, Salter, Reichardt, Mrs. Beach, Margaret Lang and Harriet Ware, whose "Undine" was a feature number, the solo parts being taken by Mrs. John David Beall and Henri la Bonte. Mr. la Bonte also sang an aria from "Bohème." The other assisting soloists were Bessie and Lucy Fuhrer, who, together with Mrs. Hennion Robinson, beloved accompanist of the club, gave the Chaminade trio for cello and piano. J. B. Poulin, director, received many words of congratulation on this program.

## MR. AND MRS. LOTT IN PASADENA

Under the auspices of the Pasadena Music and Art Association, Clifford Lott, assisted by Mrs. Lott at the piano, repeated, on March 16, at the Neighborhood House, Pasadena,

the program of songs recently given with such success in Los Angeles. The success, from every point of view, was as great in this latter as in the former recital, and the critic finds nothing to add to the notice then given. Mr. Lott is a rare singer, rare in what he gives and rare, unfortunately, because he is heard so seldom. It is regrettable that the few really great artists who dwell in this southland should enwrap themselves in silence. Certainly we want the visiting artist. We of the West have no desire to fall into the fatal insularity of localism, nor is there any danger of it. But we also want more of the sort of local artist whose art is genuine, whose art may be placed fairly side by side with the best of the "local" artists of the great cities of the East. Of these Clifford Lott and Mrs. Lott are two, and if the critic may permit himself a liberty he would urge that they open a campaign for the more just recognition of the "local" artist by giving more freely of their own inimitable art.

## CADMAN DAY IN PASADENA

March 24 was observed as Cadman Day in Pasadena. The Fine Arts Club of that city scored a great triumph by engaging Charles Wakefield Cadman and the Princess Tsianina Redfeather for three concerts, two of which were given in the afternoon for the school children, one for the high school and one for the grades, at the nominal sum of ten cents, thus proving that a really excellent attraction can compete with the moving pictures. Several thousand attended each afternoon concert and the concert in the evening at prices ranging from twenty-five cents to \$1 (there were over 1,000 seats at twenty-five cents). The Fine Arts Club announces that the net receipts doubled the outlay, so it proved a paying investment. Efforts like this are significant and worthy of emulation.

Mr. Cadman and Princess Tsianina have gone East for a concert tour. Mr. Cadman will return in the course of a month and expresses himself as greatly delighted with his new home in Los Angeles. He is certainly a more than welcome addition to our musical colony.

## MARIE TIFFANY IN SUCCESSFUL EXPERIMENT

Marie B. Tiffany, one of the most popular and successful sopranos of Los Angeles, has just closed a three weeks' engagement at the Majestic Theatre, where she has appeared with her accompanist, Blanche Ebert, twice a day in a "drawing room recital," introduced between the presentations of the films by the Keystone Company, who have announced that they intend to present only the highest grade attractions and will give the very best musical numbers they can secure. The experiment has been distinctly successful, houses were crowded and the audiences as attentive as possible to be anywhere. Mrs. Tiffany said she felt as much pleasure in singing as she had for any audience she had ever appeared before. Not only were they respectful and quiet, but the applause and recalls proved that they were genuinely pleased. On this Western coast, where the concert opportunities are rare and not especially well paid, the successful opening of a high grade highly paid performance such as they are giving at the Majestic opens a new field of income to the musician.

## ABBY DE AVIRETT SPEAKS AT LONG BEACH

Abby de Avirett, one of the best known musical authorities in this section, delivered an interesting lecture on the music of Russia for the music section of the Ebell Club of Long Beach. He was assisted in illustration by some of his advanced pupils and John Marquardt, violinist.

JANE CATHERWOOD.

## SACRAMENTO BREVITIES

Sacramento, Cal., March 16, 1916.

The three hundred and ninety-second recital of the Saturday Club took place on March 10, with Florence Hinkle, soprano, as soloist with Charles Albert Baker at the piano. A very large and enthusiastic audience greeted these artists who gave a program that was much enjoyed.

The second of the series of McNeill Club concerts was given at the Tuesday Club House on March 15. This singing society, which is composed of business and professional men, gave a very interesting program upon this occasion. The regular accompanist, Ruth Pepper, was assisted by Florence Linthicum at the organ, and a small string orchestra, led by Arthur Heft. Four of these players essayed one of the Haydn quartets with noticeable lack of preparation.

Ida-Hjerleir-Shelly presented her pupil, Emeline Nussbaum, before the members of the Philomathean Club, of Stockton, recently, in a program which showed marked talent and splendid direction.

The Sacramento Symphony Society is planning another concert to take place in the near future. Much interest was displayed in the first concert of this organization which was given last month under the direction of Arthur Heft. The orchestra has some fifty members and in time will perhaps be a credit to this community. Capable players are scarce, however, and Director Heft has his troubles.

A. WILMER OAKES.



## ELSENHEIMER NOVELTY HEARD IN CINCINNATI

Unusual Methods of Instrumentation Employed in Interesting Work—New Piano Opus by Stillman Kelley Well Received at Kraupner's Recital

Cincinnati, Ohio, March 25, 1916.

"It is certainly a beautiful symphony," remarked one of the principal members of the Cincinnati Symphony Orchestra during the intermission of yesterday afternoon's regular concert. He referred to the first Sibelius symphony, op. 36, which had filled out the first part of the program and the performance of which had just been finished. "It is more than that," replied Dr. Kunwald, the genial conductor, his face still glowing with the ardor of the emotions he had just passed through, "it is a tragedy."

No more fitting term than this could be applied in describing this wonderful work of the great Finnish composer. It is indeed a tragedy, a soul stirring tragedy, which Sibelius unrolls before us in this highly original tone poem. Even occasional passages, affording here and there a glimpse of a lighter mood, serve but to accentuate the overpowering, relentless march of an inexorable fate, of which one becomes sensible in listening to this composition. Dr. Kunwald lived himself into the very depths of the symphony's innermost significance. Its influence and the hold which it took on him were so well imparted to the men that they played as if under a spell. The same subtle influence spread beyond the footlights and held the audience fascinated from the opening rhapsodical clarinet solo to the impressively wrought out coda, with which the work closes. The solo passages incidental to the work were particularly well rendered by those on whom devolved this duty.

The novelty of the program was the scherzo movement of Dr. N. J. Elsenheimer's symphonic tone picture, "Künstlers Erdenwallen." Dr. Elsenheimer gives this movement the subtle "Irrlichter." One of the principal features of this composition is the introduction of the famous Gregorian "Dies Irae," which is contrapuntally employed. This famous portion of the Catholic requiem is effectively given to the bells, accompanied by an original counter subject conceived in a light vein and sung by the oboe. Throughout the whole work various uncommon methods of instrumentation are employed. Of course, whether the use of the xylophone in a serious orchestral opus will meet with the general approval of musicians is a question. On the whole, however, the composition impresses one as being the work of an earnest and skillful musician. As such Dr. Elsenheimer is well known in Cincinnati, where, for years, before the transferring of his artistic activities to New York, he was one of the leading members of the musical colony. Dr. Elsenheimer's many friends here were greatly pleased with the well wrought out and carefully prepared rendition which the work received at the hands of Dr. Kunwald and the orchestra.

Our conductor's very effective reading of the "Tannhäuser" overture, which latter closed the program, has been referred to in these columns before, thus making further comments at this time unnecessary.

The soloist at the concert was Helen Stanley, the soprano of the Chicago Opera, who displayed her beautiful voice and artistic attainments to fine advantage in two modern French operatic arias and an additional number, which she sang in response to an enthusiastic encore.

### "POP" CONCERTS LARGELY ATTENDED

The season of popular concerts by the Cincinnati Symphony Orchestra is rapidly drawing to its close, and yet there is no evidence of a waning of interest on the part of the public, which has made of these biweekly affairs a sort of Mecca, to which it is its pleasure as well as its duty to turn out en masse. Last Sunday again the old story was recorded, Music Hall being filled to the last seat with an expectant and enthusiastic audience.

The program was of especial interest to those attending these concerts, not only because of the happily chosen numbers of which it consisted, but because the names of two local musicians appeared on it. One of these was the well known and well liked singer, Joseph Schenke, who sang the aria "Celeste Aida," Verdi, and "Vesti la Giubba," from "Pagliacci." The other was that of Louis Victor Saar, composer and theorist, who was represented on the program by a suite entitled "Roccoca."

A sympathetic reading was given Schubert's beautiful overture, "Rosamonde," which opened the program. The Saar suite followed this. This suite is a light, graceful, melodious composition, cleverly orchestrated. It was well presented by Dr. Kunwald and his men and well received by the audience, whose insistent demonstrations of approval brought the composer onto the stage to bow his acknowledgments. The ballet music from "Gisconda," given with special pains and good effect, particularly caught the fancy of the audience, which demanded a repetition,

the latter being gracefully given. This was also the case with the Boccherini minuet. The melodious and colorful passages of Goldmark's overture, "Sakuntala," were effectively brought to a hearing under the Kunwald baton, and "Slavonic Dance," No. 1, by Dvorák, though the last, was not the least successful number of the program.

Joseph Schenke sang his numbers with great effect, his beautiful lyric tenor voice, of wide compass and unusual power, ringing out clear and vibrant above the accompanying orchestra. He was obliged to respond to an encore.

### WILHELM KRAUPNER'S RECITAL

The Cincinnati musical public is always interested in Wilhelm Kraupner's musical activities. In spite of the large class which this popular pedagogue at the Cincinnati Conservatory of Music has in charge, and with which he produces such splendid results, this distinguished and well equipped pianist each season manages to do his share in entertaining the public in one or more recitals. These are always among the most interesting affairs given by the institution, and generally attract large crowds. Last Thursday evening, which was the occasion of his first appearance for the present season, was no exception to this rule, prominent Cincinnati music lovers as well as the usual conservatory patrons being strongly in evidence in the large audience present at Conservatory Hall.

As usual, Mr. Kraupner had his pleasant surprises for his audience. Prominent among these was the first American performance of the youthful, Viennese composer, Erich Wolfgang Korngold's second opus, a sonata in E, which proved an interesting contribution to the novelties offered in this city during the current year. Another new composition to receive presentation at the hands of Mr. Kraupner was his colleague, Edgar Stillman Kelley's polonaise, op. 35, a work so fresh from this well known composer's pen that it is still in manuscript. It is in Mr. Kelly's best vein and was well received by the musicians present. It is needless to say that with the sterling musicianship, adequate technic, and sound sense of musical proportions and values at the command of the performing artist, the interpretation accorded these novelties left nothing to be desired.

The same may be said as to the rest of Mr. Kraupner's program, which was opened with the Busoni transcription of Bach's organ prelude and fugue in D. Very poetic was the rendition of the four idylls from Jensen's highly refined and romantic op. 43. Other numbers were two of Godowsky's transcriptions of old French compositions and the technically difficult Tausig version of Strauss' popular waltz, "Man lebt nur einmal."

### THALBERG PUPIL HEARD

Gertrude Isenberg, pupil of Marcian Thalberg, gave a piano recital at the Cincinnati Conservatory of Music last Wednesday evening, her program consisting of Chopin and Liszt numbers. Miss Isenberg gave full evidence of her evenly developed pianistic gifts in two groups of Chopin numbers differing widely in style. These were impromptu, F sharp minor; nocturne, E major; mazurka, F sharp minor; ballade, A flat major; two preludes, op. 28; three études, No. 3, 13 and 12. She also played the B flat minor sonata with surprising maturity and closed her program with the Liszt eleventh rhapsody, which she played with ease and abandon.

### CINCINNATI CONSERVATORY EVENT

An interesting musical and dramatic evening was given at the Cincinnati Conservatory of Music, Monday evening. The first part of this was devoted to a musicale, the second to a dramatic entertainment. Those taking part in the musical program were Mabelle Heger, soprano; Lois Wilson, violinist; Emil Rosen, tenor; Elsie Barge, pianist, and Marne Damm, reader. William Dean Howell's farce in one act, "The Mouse Trap," under the direction of Helen May Curtis, teacher of elocution and dramatic art at the conservatory afforded entertainment for the second part of the evening. Miss Curtis was assisted by Robert Schwenker and those taking part in the acting were Berenice Jackson, Wanda Tirindelli, and the Misses Lelia Lewman, Kathleen Bullett, Hazel Edwards and Cleona Quitt. All did well in their several roles and reflected great credit on Miss Curtis and Mr. Schwenker. CINCINNATUS.

### Two More Appearances for Mildred Dilling

At the Hotel Majestic, on Saturday evening, April 1, Mildred Dilling, the harpist, will assist Mathilde Jaburg, at her costume recital.

Miss Dilling will also be heard this afternoon, March 30, when she will again assist Hedwig Reicher, at the Band Box Theatre, New York.

### Emma Roberts, a Serious Student of Russian Music

Following her successful recital at Steinert Hall, Boston, Emma Roberts, the contralto, gave a joint recital with Heinrich Gebhard, pianist, under the auspices of the Woman's Musical Club of Taunton, Mass., on March 14. Her beautiful voice and rare interpretative powers created a deep impression. Her program gave the artist opportunity to display her versatility in the interpretation of the different schools. Among the numbers which she sang were a group of old Italian songs, an aria from "Samson and Delilah," German Lieder by Schubert, Schumann, Brahms and Wolf; songs in English by La Forge and Chadwick, and finally a group of Russian songs sung in their original text. Miss Robert is making a special study of Russian music.

TUSCALOOSA, ALA.—A recent meeting of the Music Club was held with Mrs. John Y. Graham.

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## NEW YORK'S OLDEST PIANOFORTE

(Continued from page 5.)

same in length and thickness, variation in pitch being regulated by the difference in string tension. Its frame is of hardwood, the case-rim being only half an inch in thickness. The sounding-board is braced by belly-bars; and, unlike pianofortes of today, the dampers enter through the whole register of this instrument. New hammers have been placed in the action; but that action itself is decidedly Cristofori's, although it is an improvement over that described by Maffei in 1711. The instrument has a covering lid, and is supported by three small, ringed legs, two of which, in front, are attached to narrow board foundations, while the other, at the back, rests upon two narrow boards that have the shape of a cross.

## Graveure Sings at the White House

At a reception given at the White House by President and Mrs. Wilson on Tuesday evening, March 14, Louis Graveure, the baritone, gave the following program:

Adieu ..... Schubert  
Der Neugierige ..... Schubert  
Aïné Moi ..... Bemberg  
Vision Fugitive, from Herodiade ..... Massenet  
Oh, Lovely Night ..... Landon Ronald  
Life and Death ..... Coleridge-Taylor  
Pleading ..... Edward Elgar  
Flow Thou Regal Purple Stream ..... Old English Song

## Helen Scholder Plays at Saenger Tea

One of the interesting features of the tea held at Oscar Saenger's studio, 6 East Eighty-first street, New York, March 29, was the playing of Helen Scholder, cellist, who is at present appearing at the Strand Theatre, New York. Her interpretation of the Hungarian rhapsody by Liszt-

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VALENTINA CRESPI  
The Italian Violinist

New York Sun—"Miss Crespi captivated an audience of 7,000 at the Madison Square Garden. Her bowing was strong and sure and her tone always exquisite."  
London Morning Post—"Her playing makes a firm appeal."

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Such is New York's oldest pianoforte, and nearly two centuries have elapsed since its first notes were uttered to announce man's progress in the art of music! It is true that those notes would sound thin and weak today; but how grand and agreeable to the inexperienced musicians of that eighteenth century. Then, George Washington had not yet been born, and George the First was King of England, Handel was thirty-five years of age, Haydn was not yet born, and the population of Manhattan was reckoned in hundreds and not in millions. One hundred and ninety-six years ago Bartolommeo Cristofori made a pianoforte that exists in 1916, and will probably exist for centuries to come. Other magnificent pianofortes have been constructed and destroyed; but this work of Cristofori remains. Its active days were over long ago; but it is still with us today, like a landmark in the musical progress of mankind.

Popper and the scherzo by Van Goens were artistic and her tone round and mellow.

Isabelle McClung, of Pittsburgh, to Wed  
Jan Hambourg, the Well-Known Russian Violinist

The engagement of Isabelle McClung, daughter of the late Hon. Justice and Mrs. Samuel Alfred McClung, of Pittsburgh, Pa., to Jan Hambourg, the well known Russian violinist, second son of Professor and Mrs. Michael Hambourg, of Toronto, was announced some weeks ago.

It is announced that the wedding will take place April 3 in New York City at the Church of the Messiah. A reception at Sherry's will follow the wedding.

Miss McClung is the president of the Dante Club of Pittsburgh.

Among the prominent persons invited to the wedding are Ysaye, Godowsky, Hofmann, Kre'sler, Elman, Zenatello, Maria Gay, Zimbalist, Casals, Bauer, Alexander Lambert, Francis Macmillen, George Arliss, Gabrilowitch, Clara Clemens-Gabrilowitch, Ethel Leginska, Maggie Teyte, Reed Miller, Nevada Van Der Veer, Katharine Goodson, Charles Dalmores, Clarence Adler, William Thorner, Ernest Hutcheson, Gaston Sargeant, Daniel Frohman, Mr. and Mrs. Leonard Lieblich, Alma Gluck, Sir Glenholme and Lady Falconbridge, Lord Muir Mackenzie, Baron Frederic d'Erlanger, Sir William Mulock, Sir Edmund and Lady Walker, Sir Adolph and Lady Tuck.

Parties will come to the wedding from Pittsburgh, Toronto and other cities of the United States and Canada.

Marie Sundelius Enthusiastically Received at  
Scandinavian Society Concert in New York

The American Scandinavian Society gave its third concert on Saturday evening, March 25, at Carnegie Hall, New York. The participants were Marie Sundelius, soprano; Herman Sandby, cellist; Albert Lindquist, tenor; the Scandinavian Orchestra, Ole Windingstad, conductor, and a male chorus of 150 voices.

The concert opened with Alnaes' "Symphonic Variations," which was well received. Mr. Windingstad emphasized the beauties of this composition, the orchestra under his guidance responding to his every wish and mood.

The male chorus followed with Lange-Müller's "Kornmodsglansen" and Söderman's "Brollopsgarden" (a capella).

Herman Sandby played his own cello concerto in D major, which was heard for the first time in New York on this occasion. This concerto is a work of great beauty, and Mr. Sandby's playing was of a high order.

Marie Sundelius charmed the large audience with her artistic and finished singing. She was in unusually fine voice. Her group consisted of "Jeg ser for mit øie som det fineste spind," Sjögren; "Vallpigelat," Bror Beckman; "Skogen solfer," Alfvén, and "Angst," Alfvén. She received great applause, many recalls, and was obliged to respond with two encores.

Alfvén's "Midsommarvaka," a rhapsody written on the theme of the Swedish midsummer festival, followed, played by the orchestra.

Hugo Alfvén is one of the younger Swedish composers. His "Midsommarvaka" was played at the first Scandinavian concert, and was repeated at this by special request. The program closed with two songs from Grieg's "Sigurd Jerusalem-Farer," for solo, chorus and orchestra, in which Mr. Lindquist had excellent opportunity to display his fine voice.

Over Forty Engagements in Three  
Months, Record of Theo Karle

During March, April and May Theo Karle is scheduled to sing in the following cities:

New York—New York City, Tarrytown, Albany, Lockport.  
New Jersey—Montclair.  
Massachusetts—Boston, Northampton.  
Pennsylvania—Allentown, Cumberland, Johnstown, Altoona, Harrisburg.  
Illinois—Urbana, Peoria.  
Iowa—Dubuque, Cedar Rapids, Des Moines.  
Missouri—St. Joseph, Kansas City, Sedalia.  
Kansas—Hutchinson, Lindsborg, Hays.  
Nebraska—Omaha.  
Colorado—Boulder.  
Oklahoma—Oklahoma City, Muskogee, Ardmore, Denton.

Texas—Forth Worth, Dallas, Waco, Austin, Galveston.  
Mississippi—Jackson, Meridian.  
Louisiana—New Orleans, Shreveport.  
Alabama—Mobile, Montgomery, Birmingham.

Over forty appearances in three months! And Mr. Karle was practically an unknown singer last New Year's. This is a record worthy of very special attention, when the facts of the case are considered.

A score important engagements are already booked for next season. These include an appearance at the Maine music festivals with Geraldine Farrar; at the Worcester (Mass.) Festival with Alma Gluck; three appearances in New York City; with the B Sharp Club and Anna Case at Utica, N. Y.; and at Albany, Syracuse, Rochester, Buffalo, Lockport, N. Y.; Erie, Pittsburgh, Philadelphia, Pa.; Youngstown, Canton, Cleveland, Columbus, Ohio; Detroit, Mich.; Washington, D. C., etc.

And, in addition to his many concert appearances, Mr. Karle is singing exclusively for the Victor Talking Machine Company.

## Annual Concert of Progress Club

The Progress Club of New York City gave its annual concert Saturday evening, March 25. The soloists were Anna Fitzii, soprano of the Metropolitan Opera Company; Andrea de Seguirola, basso of the Metropolitan Opera Company; Clarence Bird, pianist; André Tourret, and Emil J. Polak, accompanist.

VALDOSTA, GA.—The choir of the First Christian Church prepared a beautiful program for a recent Sunday night service.

MRS. HERMAN LEWIS  
presents

ELEANOR SPENCER, Pianist.  
MAUDE FAY, Prima Donna, Royal Opera, Munich; Covent Garden, London; Metropolitan, New York.  
MARIA KOUSNEZOFF, Russian Prima Donna of the Chicago Opera.  
ANNE ARKADII, Lieder Singer.  
ELEONORA DE CISNEROS, Mezzo Soprano, Chicago Opera.  
GRAHAM MARR, Baritone, Chicago and Boston Opera Companies.  
SARAMÉ RAYNOLDS, Dramatic Soprano, Chicago Opera.  
MONICA & WALTER STULTS, Soprano and Bass, Recitals and Oratorio.  
MERCED DE PIÑA & ROGER DE BRUYN, Mezzo Alto and Lyric Tenor, Costume Recitals.  
MARGUERITE BÉRIZA, French Lyric Soprano, Chicago Opera.  
JOHN DOANE, Concert Organist.  
VALENTINA CRESPI, Violinist, from Milan.  
CLARA WÜLLNER, Pianist.  
LUCILE LAWRENCE, Dramatic Soprano.  
GEORG WALCKER, Basso.

SEASON OF 1916-17

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**MRS. HERMAN LEWIS**  
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*the Russian Prima Donna*

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 Company Season for which Mme. Kousnezoff  
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#### Arthur Hartmann and the Scandinavians

In Denmark, the two Hartmanns are reckoned among the first as well as the oldest native composers and in Austria there is Pater Hartmann, an illustrious composer. Yet to neither of these families is Arthur Hartmann related, he being descendant of pure Hungarian stock. Nevertheless the singular successes the violinist achieved on his various



ARTHUR HARTMANN.  
 At twelve years of age.

tours of Scandinavia would make one think that he were kin of the northern composers.

Grieg often declared, "Hartmann plays my music as if he had composed it," while the transcriptions he has made from the works of Noordraak and Kjerulf have been pronounced by musicians and critics to be superior to the original compositions.

Recently Hartmann published his transcription of Ole Olsen's famous piano piece, "Papillons," which inspired the composer to turn poet and send Hartmann the following tribute on receiving the first printed copy.

Meister Hartmann:  
 Im "Schmetterlingsreigen"  
 Du darfst dich zeigen,  
 Ich seh' wie es klingt!  
 Ich hör' wie es singt  
 Und kann nur danken,—  
 —hier giebt's kein Schwanken!  
 "Salve maestro."  
 (Signed) OLE OLSEN.

On one of his early tours of Scandinavia, Hartmann was presented to Halvorsen, the composer. Seated in a cafe, the day of the concert, Halvorsen showed Hartmann some "Mosaïques" he had written for violin, among them still in manuscript the little piece, "Chant de Veslemöy," since become famous. The violinist was pleased with the composition and Halvorsen asked him if it were possible for him to memorize it by nightfall and give it as an encore that evening. Hartmann readily acquiesced and Halvorsen was so elated that he left the first act of the opera to the concertmaster's guidance and hurrying to the hall, insisted that Hartmann should play that encore on his (Halvor-

sen's) violin, a "Sanctus Seraphine." The accompanist on this occasion was Baker-Gründahl, himself a composer, and son of the composer Agathe-Baker-Gründahl.

On that memorable tour Hartmann was entertained by Björnson, and admirers presented him with a beautifully inlaid Hardanger violin—the national instrument of Norway.

#### New Tribute to Augstein Pupil

Marked success followed the appearances of Loretta del Vallé, arist-pupil of Wilhelm Augstein, the New York vocal teacher, on her tour through Pennsylvania as assistant artist to Albert Spalding. She appeared in recitals in Harrisburg, Altoona, Lancaster, York and Huntingdon. Though still suffering from her recent cold, she was enthusiastically received everywhere by public and press, which latter paid most flattering tributes to her "wonderfully pure tones and the ease of her singing even in the extreme height of her voice." Mme. del Vallé will be heard in recital in Newark, March 31, and in several Eastern cities during April; she also will appear in New York as soloist of the Harlem Philharmonic Society in a concert given at the Waldorf-Astoria Hotel April 28.

#### Sybil Vane Obligated to Refuse Star Soloist Engagement

A great compliment was paid Sybil Vane last Sunday night at the New York Hippodrome. Immediately after she had finished her part on the program, her manager, Daniel Mayer, was approached by the management of the German-Austrian Benefit, which takes place there next Sunday evening, with an offer to engage her as the star soloist on that program, an offer she is unfortunately obliged to decline owing to the present political situation. After finishing at the Hippodrome Miss Vane took a taxi over to the Lyric Theatre, where she appeared at a large concert and was given even a greater ovation than at the Hippodrome, fine as was her reception there.

#### Coomaraswamy and Ratan Devi at Princess Theatre

Dr. Ananda Coomaraswamy and his wife, whose artist name is Ratan Devi, will appear for the first time in America at the Princess Theatre, New York, Tuesday afternoon, April 11. Dr. Coomaraswamy will speak on Indian music and Ratan Devi will sing classic Indian Ragas and Kashmiri folksongs, accompanying herself on Indian instruments. These artists come highly recommended from England, where they have made many successful appearances.

#### Cantor Steinberg Pays Alimony

Bernard Steinberg, cantor of Temple Beth-El, New York, has been ordered by a judge of the Supreme Court to pay \$10 weekly alimony to his nineteen year old wife. He avers she shirks her wifely duties and she makes remarks uncomplimentary to him as a man.

#### DUTCH CELLIST DELIGHTS NEW YORKERS

##### Paulo Gruppe Presents Himself in Attractive Program Before a Critical Audience

Aeolian Hall, New York, was comfortably filled on Saturday evening, March 25, when the eminent Dutch cellist, Paulo Gruppe, gave a recital which proved the artist's ability to interpret every kind of music for the cello. He began with a brilliant, showy, but by no means trivial "Harlequin" by the great Hungarian cellist, David Popper. This effective and not too lengthy work served to introduce the artist to the audience and allow the young cellist to get over any nervousness he may have felt in the presence of a critical metropolitan audience. In the second number on the program, a sonata by Pietro Locatelli, the recitalist showed a fine sense of appropriate style. He played the music of the old Italian composer with a grace and a vitality that were most pleasing. It was interesting to note a few Mendelssohnian suggestions in the adagio of this sonata. The phrase from "Elijah," "It is enough," is unmistakably heard in this sonata, which must have been written about a century before Mendelssohn's oratorio.

Next on the program came the splendid sonata in F major for cello and piano by Brahms. In this bold and vigorous work the full, round, robust tone of Paulo Gruppe was heard to the best advantage, and the passages in double notes were attacked in confidence and played with perfect intonation. The interpretation of this sonata by the cellist and pianist calls for unstinted praise. Not a page of this long work was allowed to drag or become monotonous. The remainder of the program consisted of shorter works, all of which were admirably played. The pieces were: "Chants Russes," and Introduction and Finale from the concerto for cello, by Ed. Lalo; "Sarabande," by Wilhelm de Fesch; "Ritornell," by Chr. Sinding; "Romance," by Schumann; "Danse Espagnole," by Popper.

As an extra number the cellist played Popper's "Tarentella" in D major, and might have played still another number had he been anxious to make the most of every opportunity to play again.

The recital was not only a delight by reason of the fine playing of Paulo Gruppe, but also on account of the well selected program.

Mr. Gruppe is to give another recital at Aeolian Hall, April 18. An interesting program has been arranged.

#### Marcella Craft at White House

Marcella Craft and her accompanist, Harold Osborn Smith, were engaged for a recital at the White House in Washington on Tuesday evening, March 28. Margaret Wilson came over from Washington to attend Miss Craft's New York recital.

DAVENPORT, IA.—At a meeting of the Mothers and Teachers' Club of the Madison School, the musical part of the program was given by Mrs. C. C. Minard and by students of the school.

### PAUL DRAPER'S FINAL NEW YORK RECITAL

Intelligent Vocalism Revealed by Tenor in a Varied and Interesting List of Songs

Paul Draper, tenor, gave the third and last recital of his series at the Princess Theatre on Sunday evening, March 26. The program opened with five old Italian numbers, then followed a group of five old English compositions, a cleverly selected group of songs of the night from the German, including the famous carol "Die Heilige Nacht," Schubert's "Wanderer's Nachtlied," Schumann's "Mondnacht," Brahms' "Die Mainacht," and two new songs by Rudolph Ganz, "Nachtgesang," and "Unruhige Nacht." The final group was made up of "The Shepherdess," Edward Horsman; "The Place of Dreams," Harold O. Smith; "Shy One," Emerson Whithorne; and "A Cradle Song," the words by Padraic Colum to Rudolph Ganz's setting.

It was interesting to hear Mr. Draper, who has become known as a specialist in German Lieder, in a program made up principally of other varieties of songs.

The supreme interpretative ability which always distinguishes his work was as evident last Sunday evening as in his all German programs. All the Italian numbers were beautifully done with strict regard for the requirements of the school. It was intelligent vocalism of the best sort. The old English group was delightful, especially "Passing By," by Edward Purcell, a true gem of English song literature and the familiar "Nymphs and Shepherds" of Henry Purcell. Mr. Draper takes just as much pains to sing English songs well as he does any other kind, which, unfortunately, is more than can be said of a great many of his fellow artists. It was a pleasure to listen to his English diction and gave one an unusual respect for the vernacular. Needless to say the German songs were ideally interpreted, for the singing of them is something for which Mr. Draper long ago established a reputation.

The last group opened with a most charming new song by E. I. Horsman, "The Shepherdess," which, exquisitely sung by Mr. Draper, called forth the longest applause of the evening. The audience would have been glad to have it repeated but the singer gave no repetitions. "Shy One" to a poem by W. B. Yeats by Emerson Whithorne was another outstanding number among the new compositions on the program. It is a delightful thing and has caught the dainty and elusive spirit of the poem most effectively. The songs by Rudolph Ganz are most interesting from the standpoint of the musician, but too involved and abstruse to have much popular appeal.

Harold Osborn Smith accompanied acceptably and one song of his, "The Place of Dreams," found a place on the program.

Mr. Draper attracts interested and interesting audiences. It is, in fact, becoming rather a distinction to be a member of the Draper audience, for his programs are never made with a view to popular appeal, but simply and solely with an eye to musical value. Last Sunday evening Mr. Paderewski came in with a party at the beginning of the second group and remained until after Mr. Draper had given an added number at the end in response to very hearty applause.

### Grace Hall Riheldaffer in New York

Among the out of town visitors in New York this week, is Grace Hall Riheldaffer, of Pittsburgh. Mme. Riheldaffer is busy preparing her programs for next season. This energetic soprano is hard at work selecting new songs.

"I'm going to surprise myself this year," laughingly replied Mme. Riheldaffer to a question concerning her plans for the summer. (For several years this singer has not only filled a record number of engagements during the winter season, but has continued busy throughout the summer, and only allowed herself a very brief relaxation period.) "I am going to have a real vacation. Oh, I shall sing some, of course, but nothing like what I have done in previous years. I have promised to go to Independence, Iowa, the latter part of August, but I intend to spend my time having a good rest and a good time."

Those who know Mme. Riheldaffer and her unfailing propensity for work are inclined to smile at her "rests," for they generally include a full amount of good hard work.

### More Bookings for Marie Kaiser

In addition to the list of engagements recently announced for Marie Kaiser, the talented soprano has been engaged to appear with the Bridgeport Oratorio Society of which Dr. Arthur Mees is musical director, on April 3, when "Hiawatha" is to be presented, and with the New York Rubinstein Club, William Rogers Chapman, musical director, on April 15. Following her appearances on April



### A HAPPY METROPOLITAN OPERA TENOR.

This picture affords a glance into the domestic life of Giovanni Martinelli, the noted tenor of the Metropolitan Opera Company, who is spending a few quiet moments with his wife and infant daughter, who arrived on earth March 3.

17 at Albany, N. Y., and on April 23 with the Boston Handel and Haydn Society in "Judas Maccabeus," Miss Kaiser begins a ten weeks' tour through Kansas, Texas, Colorado, California and Oregon. Her manager, Walter Anderson, is also engaged in booking a Middle Western tour for her during October and November of this year, which will include cities of Kansas, Iowa, Illinois, Minnesota, Wisconsin and Michigan.

### WOMAN'S ORCHESTRAL CLUB CONCERT!

Under Spiering's Direction Women Instrumentalists Make Fine Showing at Second Concert

On Friday evening, March 24, the second concert of the Woman's Orchestral Club was given in the auditorium of the Young Women's Christian Association Building, East Fifteenth street, New York, under the conductorship of Theodore Spiering. Mr. Spiering is building this club into the nucleus of what promises to become ere long a very excellent symphonic orchestra of women, the only one in New York. It has passed already beyond the amateur stage, and there is a professional touch in its playing which gives promise of genuinely finished work at later concerts. Friday evening the program was as follows: Concerto grosso in A minor for string orchestra, Vivaldi; violin concerto, No. 6, in E flat major, Mozart; serenade, op. 69, No. 3, for string orchestra, Volkmann; fifth symphony in B flat major, Schubert.

The Vivaldi number was splendidly performed, especially the final allegro, a very difficult bit of playing, which went with a vigor and dash well deserving of the hearty applause bestowed upon it by the audience. The charming Volkmann serenade was done with much feeling for its musical content. Marie Roemaet specially distinguished herself in the playing of the cello obligato. The most important number of the concert was Schubert's fifth symphony, which was excellently done throughout, the string band particularly distinguishing itself by beauty of tone in the slow movement. The playing of the menuet, too, was some of the best musical work of the evening.

The soloist was Madeleine MacGuigan, of Philadelphia, a pupil of Mr. Spiering, who played the sixth Mozart concerto. Playing Mozart on violin requires more nicety of style and refinement of taste than demanded by many more modern works. Miss MacGuigan's technic was impeccable and she thoroughly brought out the message which the concerto has to deliver. The final rondo was performed with real brilliance. She was aided throughout by an intelligent and discreet accompaniment on the part of the orchestra.

In this concert the wind parts were provided by a choir of professional men musicians, but as the club increases in membership they will be supplied by woman players.

All in all it was a most successful evening and a tribute to the thorough and conscientious drilling which Mr. Spiering, a conductor of wide experience, has given the club. There was an audience which filled the hall to the very last seat and the applause was long and hearty.

### TINGLE CONCERT SERIES

Elmians Are Given Privilege of Hearing Big Artists Under Energetic Management

Charles Tingle and Mrs. Tingle have great faith in the musical possibilities of Elmira, New York, where they have established the Tingle Concert Series. The season 1915-16 brought Fritz Kreisler, violinist, March 13, the announcement of which recital attracted 2,400 to the armory. The Elmira Advertiser of Tuesday morning, March 14, said: "Charles and Mrs. Tingle, who staged the Kreisler concert, were much pleased last night at the result of their efforts." The Elmira Herald in referring to the same event said: "It was a splendid concert and a fitting one to open the series arranged under the direction of Mr. and Mrs. Charles E. Tingle, of New York City."

On April 25, the Tingle Concert Direction has secured John McCormack, the famous Irish tenor, which, to infer from Mr. McCormack's appearances throughout the country, will succeed in attracting a record breaking house.

May 29 Maude Klotz, soprano, and John Finnegan, tenor, are announced with Victor Herbert and his orchestra.

For the season 1916-17 Maud Powell, violinist; Percy Hemus, baritone; Alma Gluck, soprano, and the New York Symphony Orchestra, Walter Damrosch, conductor, with Ernest Hutchinson, soloist, are announced.

Something of the wide interest aroused in the first concert of the series may be gleaned from the following excerpts from the captions to newspaper reviews in regard to the event:

"Two Thousand Five Hundred Hear Fritz Kreisler Play Tonight—World Famous Austrian—People Will Be Here From All Over Vicinity—Bring Chairs From New York to Seat Crowd" is a portion of the caption of the Elmira Advertiser's article heralding the event.

"Twenty-four Hundred Elmians and People of This Vicinity Hear Austrian at Armory" is one of the sub-headings of the Elmira Star-Gazette's review of the event.

"Kreisler at the Armory Charms Huge Audience—Every Number Was Enjoyed to the Fullest and Held Vast Audience Spellbound" is a portion of the Elmira Herald's heading to its extensive review of the event.

These papers contain glowing accounts of the success of the concert, to the violinist's splendid art and to the Tingle Concert Series for making the event possible.

### Merle Alcock and Caroline Hudson-Alexander with Syracuse Morning Musicales

Monday, March 27, marked the twenty-fifth anniversary of the Morning Musicales of Syracuse, N. Y. In honor of this occasion Merle Alcock, contralto, and Caroline Hudson-Alexander, soprano, were engaged to give a joint recital before that organization. With two artists of such sterling merit the occasion could but be a very genuine success.



## HIPPODROME CONCERT BIGGEST OF SEASON

Oscar Hammerstein and Fifteen Fellow Composers Share Honors with Sybil Vane—"Pocket Prima Donna"

The Sunday night concert held at the New York Hippodrome, March 26, was the most successful one of this season. Sousa and his Band were warmly received as usual and the famous conductor was forced to offer several of his old pieces as encores, of which "The Stars and Stripes Forever" and the "Manhattan Beach March" seemed to be favorites.

Besides the general appreciation of the crowded house Mr. Sousa was the recipient of an unexpected tribute—one that caused him to hide his cheery face for several minutes. Little Sybil Vane, the "pocket prima donna" of Covent Garden, who received a royal welcome, flew over to Mr. Sousa and pretended she wanted to whisper into his ear. He was just bending down when she gave him a "swift birdlike kiss and flew away."

Miss Vane rendered the aria from "Madame Butterfly" (Puccini) accompanied by Sousa and his Band. The audience was perfectly spell bound, many believing it impossible that such a wonderful big, sweet voice could find its way out of such a "wee" body. She was forced to respond with two encores.

Belle Story, the charming young soprano, was equally as well received. Her voice was in excellent condition and showed that she is capable of re-entering the "concert field" as she intends to do under the management of R. E. Johnston, at the conclusion of the present production at the Hippodrome.

Near the end of the program Mary Pickford, light weight champion of the movies, persona propria, appeared in a most amusing skit on how films are made with James J. Corbett, ex-heavy weight champion of the ring, and Donald Brian, middle weight champion of the operatta. The performance concluded with a collection of fifteen Steeple grand pianos, fourteen of them in a row all across the huge stage and one in front. The pianos, assisted by the following well known operetta composers,—Gustav Kerker, Irving Berlin, John L. Golden, Raymond Hubbel, Salvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. B. Sloane, R. H. Bowers, Leslie Stuart, Rudolph Freml, Hugo Felix and John P. Sousa, performed the favorite numbers which have emanated from the brains of said composers, each one playing the chorus of the most attractive and popular of his ditties through once whereupon it was repeated as a compliment by all the other fourteen in unison.

Finally to cap the climax out came Oscar Hammerstein looking very well again, though gray and with an unwonted shuffle which spoke of his recent illness, instead of the former jaunty walk, and played that famous waltz. After which Mr. Sousa, making some remarks to the effect that Oscar had done more for New York than New York could



Photo by Frank Scott Clark.

FRANCES INGRAM,  
Contralto.

### Frances Ingram's Return Engagements

The demand for the services of Frances Ingram, contralto, for the balance of the present season, as well as for the season of 1916-17, indicates that the successes of this young artist have created a profound impression throughout the entire country. James E. Devoe, who is managing Miss Ingram exclusively for next season, announces that Miss Ingram has been engaged as soloist for the musical evening to be given at the International Convention of Rotary Clubs in Cincinnati, July 16 to 20. For this particular occasion negotiations are also being made for the engagement of the Cincinnati Symphony Orchestra. The demands for return engagements in cities where Miss Ingram appeared last season and during the present season are also indications that this artist is making a distinct impression as a concert singer.

J. W. Frothingham, Inc., of Aeolian Hall, New York, is acting as Eastern associate of Mr. Devoe in booking Miss Ingram's Eastern dates. Miss Ingram appeared in Detroit Tuesday, March 21, in joint recital with Anna Case, soprano, following which she was to give a recital at Flint, Mich., on the 22d. From Flint Miss Ingram came directly to New York in connection with the making of reproducing records. Her later concert dates include appearances in the South, her concert season closing with the Detroit festival.

A proposition has been made Miss Ingram for a summer opera season and Mr. Devoe is negotiating with a prominent moving picture company for picture rights.



SYBIL VANE,  
The "Pocket Prima Donna."

ever do to him, presented him with something in a jewel box and everybody cheered and applauded, while the complete Hippodrome chorus, Sousa's Band and the fourteen pianos assisted by the fourteen composers and the fourteen

hundred or fourteen thousand people in the audience, for the great house was filled to the last inch, united in the "Star Spangled Banner," closing a most successful evening in happy discord and a blaze of glory.

Other artists who added to the program were J. H. Duffey, Leo Edwards and his prima donnas, Arthur Deagon, Joseph Parsons and Beth Sinalley, Arthur Aldrige, William J. Kelly and Nat Wills.

### Jacques Thibaud May Make American Tour Next Season

From the office of Loudon Charlton comes the report that there is a possibility that Jacques Thibaud, the French violinist, who is at present serving with the French army, may be able to secure leave of absence early next season in order to permit him to make another American tour. Several of the violinist's friends, who have recently come from France, bring messages of a most hopeful character regarding his early appearance in this country. Some weeks ago the violinist was injured in an automobile accident while on duty at the front, but his injuries were not so severe as anticipated and his recovery was rapid.

### Mabel Riegelman Engaged by Boston Grand Opera Company

Mabel Riegelman, the well known soprano, has been engaged by the Boston Grand Opera Company as a leading soprano for the season of 1916-17.

# JOHN CAMPBELL ENGAGED

to sing in opera "Lucia" with New York Symphony Orchestra, Walter Damrosch, Conductor, Spartanburg, South Carolina, May Festival.

Mgt. HAENSEL & JONES, Aeolian Hall, N. Y.

## PUBLIC SCHOOL MUSIC SUPERVISORS HOLD ANNUAL CONFERENCE AT LINCOLN, NEB.

Incidents and Events of Opening Sessions and What Governor Moorehead Said

By a MUSICAL COURIER STAFF CORRESPONDENT

Lincoln, Neb., March 24, 1916.

In Nebraska there are hundreds of interesting things—and some great things: One is the educational system, another is the fact that music credits are accepted in the universities, and another is the enterprising city of Lincoln, its capital.

Lincoln, to specify, has fine things besides schools and the State university—it has a whole-hearted people, whose hospitality is of the welcoming nature that makes the stranger glad he came. Such is the case with the five hundred music supervisors of public schools who assembled here for their annual national conference this week.

Then Lincoln has a genial mayor—the brother of an illustrious brother, William Jennings Bryan (whose residence is also here). And a real hotel. The choice of the Lincoln Hotel, as headquarters for the conference was evidently a wise one. Manager F. J. Richards will doubtless be given by the grateful visitors a vote of thanks when they depart.

Monday was devoted largely to preliminary arrangements, but the real business of the sessions began on Tuesday with the address of welcome by Mayor Bryan. F. M. Hunter, superintendent of public schools, gave a brilliant talk, and President Earhart, of Pittsburgh, responded. Among other interesting things, Mr. Earhart said that musicians speak a universal language and appeal to the forces which make of one a better man. Mr. Earhart's work in the president's chair has been an advancing one and his influence is conceded to be invaluable to the organization.

Dr. John W. Withers, of St. Louis, a layman as the music profession goes, but a college principal of his city, gave an illuminating address. The day closed with a clever little operetta, "The Contest of Nations," by Clifford Page. The children who were gleaned from the ranks of the school did good work for the most part.

### Silber and Steckelberg in Fine Program

Wednesday found routine school visiting the prevailing fashion. The high light of the conference to date artistically was the recital of Sidney Silber, pianist, and Carl Steckelberg, violinist. The program was to be commended for its fine arrangement as well as the manner of presentation. These men are not merely fine local artists; either or both could charm the sophisticated ears of a metropolitan audience. This is not idle hyperbole—this is a fact. The program opened with that beautiful and favorite Grieg sonata for piano and violin, op. 13, played with a sensitive feeling for each other's art that created a most admirable ensemble. Mr. Silber has a magnificent technic that meets all demands. Mr. Steckelberg has remarkable breadth of tone—adequate technical equipment, and musical understanding—the heritage in part from his musical father, whose name is familiar to the profession. In the Brahms-Joachim "Hungarian Dance" his work was most effective. Three other short numbers revealed the versatility, varied style and tone-color of the artist. Mrs. Steckelberg gave good support at the piano.

The Bach-Busoni chaconne was made fairly to glow under the Silber fingers. The ovation tendered the artists was deserved.

A detailed account of other sessions and the "Bohemian Girl" performance at the Oliver Theatre will be given in next week's issue of the MUSICAL COURIER.

### What the Governor Said

A letter from Harry T. Dobbins, the genial editor of the Lincoln Evening News, introduced me to Governor Moorehead, whom I supposed to be the first man of the State. My assumption was proved to be correct upon further acquaintance with facts.

Now there was an added reason why this story should include the views of Governor Moorehead, who has at heart the interests of music and musicians and what they both stand for. He is wholly in sympathy with the work the music supervisors are endeavoring to do in securing

credits for music in the high schools and universities. Nebraska has that system, but few of the other States have, and each year every association of music teachers in the country fights bitterly for that concession.

Governor Moorehead knows music practically. In his possession is a violin he has cherished for forty years. And he plays it. In fact, he is both an excellent amateur violinist and singer. He patronizes the concerts because he enjoys them. "I do not know entirely 'Who's Who' in the music kingdom," said the Governor, "as other duties forbid over indulgence in my favorite diversion, but I heard here in Nebraska the other night the finest violinist

### Wynne Pyle Duplicates European Successes in Her Native Country

Wynne Pyle, young American pianist, established for herself several seasons ago an enviable reputation as an artist of the very first class in concert appearances throughout Germany, where she studied, and the European verdict



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WYNNE PYLE,  
Pianist.

has been heartily endorsed by the press of her native country in this first season in which she has played in America.

"Miss Pyle's playing disclosed unusual talents as a performer."—New York Sun.

"Miss Pyle has vigor, force and an intellectual grasp of her art which commanded respect at once."—New York Press.

"Her playing has individual character. At present she is a more interesting pianist than many who visit us."—Boston Herald.

"Throughout she displayed faultless technical means and a singing tone of much beauty."—Boston Transcript.

"Miss Pyle is an extraordinary young woman in natural gifts—the fine mind, the poetic taste, the authority and imagination which her playing discloses—she is one of the few young women of the many aspiring ones, who appear created by nature for the piano, not as miniaturist, but for

I have ever listened to. His name was Elman, and I wish to say that never has an artist pleased me more.

"Yes, to resume, I think music has a place in the big educational institutions, as it serves a double mission—it cultivates the mind as well as the heart."

The Governor's daughter, Miss Dorothy, is an excellent amateur pianist, but as the Governor sadly put it, "I can't get my son further than the mandolin."

### Conference Notes

Supervisors from Maine to California are in attendance, 500 strong. Chicago is the best represented of the cities. Agnes Benson, secretary, and a supervisor of forty public schools of the North Side in Chicago, is active here. Mrs. Heath, another prominent woman in the field, is from Chicago. Miss Armatage, well known in the downtown studios, is an acquisition to the membership. Miss Fleming and Mr. Burch are also from Chicago.

Pittsburgh contributed the able president, Will Earhart. California is represented by Glenn Woods, of Oakland.

The other extreme in geography, Indiana, sent the clever Milton Embs, who has ability, enthusiasm and youth to recommend him.

En route I encountered as a charming and interesting traveling companion, Helen Bennet, the writer, formerly of the Record-Herald, and who is delivering several addresses here to a body of college men and women.

F. B.

performance with orchestras as well as in recital."—Boston Globe.

"She has learned many important secrets of fine piano playing."—Chicago Herald.

"She has musical intelligence of a high order and all the qualifications of a fine pianist. She deserves to go far."—Chicago Journal.

Miss Pyle is now on tour in the Southwest, but communications for her may be addressed either to 940 Aeolian Hall or to her residence, 21 Fort Washington avenue, New York.

### College of Music Students' Recital

March 24 a large audience gathered at the New York College of Music, to listen to a students' recital, in which eight students took part in piano, violin, and vocal music. Miss Nicolini, who was down for Liszt's sixth rhapsodie, had injured her arm and was unable to appear, so Lulu Mueller, who happened to be in the audience (she is a pupil of Mr. Fraemcke) volunteered to take her place. She played a nocturne by Chopin, and the "Love Dream" and twelfth rhapsody, by Liszt, and electrified the audience by her fine piano playing. Madeline Giller and Adalbert Ostendorff played exceptionally well. Gerald Reidy and Margaret L. Krauss played violin pieces splendidly, and were warmly applauded. The vocal numbers by Evelyn Ney and Mimi Beyenberg were very creditable, both young women having good voices, which showed careful training.

### Whys Heard in Annual Brooklyn Recital

On Tuesday evening, March 28, T. Foster Why and Mme. Rost-Why gave their annual recital at the Central Congregational Church, Brooklyn. Among the composers whose works were heard were Paderewski, Mendelssohn, Fox, Grieg, Martini, Berwald, Schubert, Franz, Mary Helen Brown, Thomas, Handel, Hatton, Nevin, Chadwick and Bizet.

### Mrs. Carl Alves Enjoying a Busy Season

Mrs. Carl Alves, the well known vocal teacher of New York, has enjoyed a busy and profitable season. Her studios, which are located at 48 West Ninetieth street, have been the scene of many delightful activities. Mrs. Alves has the valuable assistance of her son, C. Waldemar Alves, who acts as her associate teacher and who is a well grounded and thorough musician also.

FARGO, N. D.—The Concordia College School of Music recently announced the graduate recital of Anna Gletne, pianist. The composers represented were Scarlatti, Mendelssohn, Schubert, Schumann, Chopin, Grieg and Liszt.

# JULIA CLAUSSEN

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## CLARA CLEMENS' THIRD RECITAL

## Contralto Sings Varied Program to Piano Accompaniments of Her Husband Ossip Gabrilowitsch

On Friday afternoon, March 24, in Aeolian Hall, Clara Clemens gave her third song recital of the season in New York, with her husband, Ossip Gabrilowitsch, at the piano. Clara Clemens is a singer whose art is constantly and steadily progressing, for at each recital there is some new phase of development to be noticed. Excellent interpretation has always been one of the features of her work, but last Friday, to take only the first group, there was a truly remarkable differentiation of style between each of the four songs and a dramatic intensity in her rendering of Purcell's "Dido's Lament" which might well be the envy of artists who have been on the concert platform much longer than Clara Clemens. German songs she always sings well, and the group was finely done, particularly "Der Neugierige" of Schubert and the Strauss "Wiegenlied." The French and English groups were also accorded full justice and the singer showed particular technical surety in coping with the difficulties of Debussy's "La Mandoline," one of the hardest songs in the repertoire of today to make effective.

The program was as follows: "Where'er You Walk," Handel; "Shepherd's Song," Haydn; "Dido's Lament," Purcell; "Where the Bee Sucks," Arne; "Das Wandern," Schubert; "Der Neugierige," Schubert; "Unge duld," Schubert; "Mein Traum," Reger; "Wiegenlied," Strauss; "Be-freit," Strauss; "Soupir," Duparc; "L'Avril," Bizet; "Dans le printemps de mes Annees," Garat; "Mandoline," Debussy; "J'ai pleure en rêve," Hüe; "Toujours," Fauré; "Comin' Thro' the Rye," "Ye Banks and Braes o' Bonnie Doon" and "Oh, Charlie Is My Darling."

Ossip Gabrilowitsch accompanied. It is quite unnecessary to say that he did his part well, for he could not do otherwise even if he should try.

There was a large and enthusiastic audience, very liberal with its well deserved applause.

## Cherniavsky Trio Delights Winnipeg Music Lovers

That the Cherniavsky Trio, which is composed of Leo, Jan and Mischel Cherniavsky, scored a distinct and genuine success with the music lovers of Winnipeg, Canada, on the occasion of their recent concert there, can be easily judged from the context of the appended press extract, which is taken from the Winnipeg Free Press of March 14:

Winnipeg will remember the Cherniavsky Trio for many long days to come, judging from the remarkable enthusiasm shown by the vast audience that gathered last evening . . . to hear the eminent Russian artists. Every corner of the big auditorium was crowded, even the choir gallery having to be requisitioned to accommodate the audience.

Opening with the exquisite Mendelssohn trio for piano, violin and cello, No. 1, op. 49, Leo (violin), Jan (piano) and Mischel (cello) scored a veritable triumph by some very finished playing in all four movements, especially brilliant being the rendering given the "Andante con moto Tranquillo," which disclosed the cello and violin duo with sublime beauty of utterance, both artists playing with supreme artistry. The scherzo was enunciated with considerable animation and excellent effect while the finale received ample justice, being played with considerable dash and brilliancy. The three artists on conclusion of the number were recalled again and again. Mischel Cherniavsky won honors in Saint-Saëns' "The Swan," Victor Herbert's "Serenade," and Popper's "Rhapsodie." Playing with considerable aplomb, freedom of execution, and uncovering an indescribably rich singing tone, the young cellist shone with resplendent effect conceding an encore by giving Popper's "Papillon" with scintillating technical poise.

Jan Cherniavsky, pianist, revealed extreme delicacy of touch and amazing technic in Chopin's "Nocturne in D Flat," "Study in F Major," and "Valse in G Flat," the rendering of each offering being invested with impressive poetic beauty and refinement of style. In the playing of the Verdi-Liszt transcription from "Rigoletto," Jan roused the great audience to admiration by reason of the dazzling character of his work, rendering in response to a recall a valse by Chopin.

In the Vieuxtemps violin concerto, op. 31, No. 4, Leo Cherniavsky earned a critical verdict. The andante found the artist producing a tone of haunting loveliness, clothed with exalted expression. The devotional character of the "Adagio Religioso" was appropriately delineated, while the allegro was delivered with outstanding grandeur. The work of the artist throughout the concerto was on a high plane, his ability in double stopping, bravura, harmonics, and clever bowing standing out in defined form. The audience awarded him a triple recall, to which he generously responded by playing "Imagination" (Rimsky) and a valse by Kreisler, the former item creating a profound impression on account of the artist's glittering exhibition in harmonics. Widor's "Serenade," Schubert's "Moment Musical," and the famous Brahms' "Slav Dance" gave the trio an opportunity

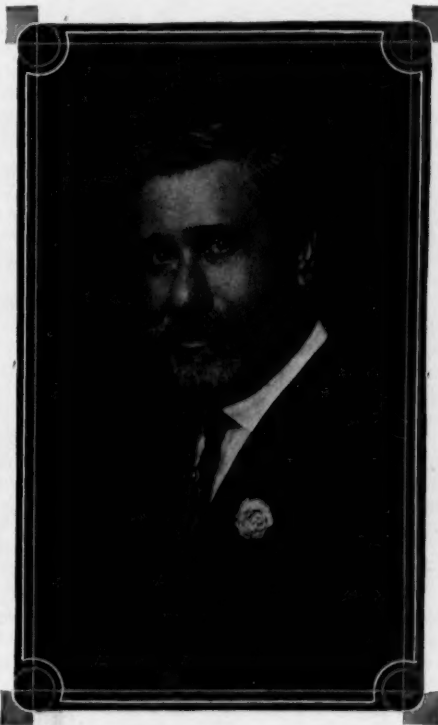
to further prove its worth, which it did in unmistakable fashion, the audience insisting on a recall, which was acceded to by a delightful rendering of Glinka's "Russian Romance."

The playing of the national anthems of Russia, France and Great Britain concluded a program well worth going a long way to hear. It may be added that Alex. Czerny, the other Cherniavsky brother, distinguished himself as accompanist to Mischel and Leo, his work being at all times conspicuous for its dignity, refinement and sympathetic relation to the soloists.

## SULLI GRAND OPERA COMPANY GIVES TWO "TRAVIATA" PERFORMANCES

## Young Artists Do Excellent Work Under Sulli Direction—Chorus and Orchestra Makes Good Showing—Italian Reservists Families Benefited

On Thursday evening, March 23, the Sulli Grand Opera Company gave a performance of "Traviata" at the Amsterdam Opera House, New York, the profits of which were for the benefit of the families of Italian reservists. The cast was made up as follows: Violetta Valery, Erminia



GIORGIO M. SULLI.

Borcard; Flora Bervoise, Rita Rotellini; Annina, Terse M. Slevin; Alfredo Germont, A. Amadi; Giorgio Germont, Joseph J. Dawes; Gastone, Giuseppe Martellotti; Marchese d'Obigny, G. Mauro; Dottor Grenvil, Harold D. Feuer; all except Mr. Amadi and Mr. Feuer being pupils of Mr. Sulli. There was a chorus of thirty and an orchestra of forty. Mr. Sulli himself conducted.

All of the young artists gave of their very best and there were many instances of promising talent. Erminia Borcard, the Violetta, has a very powerful soprano voice, particularly brilliant in the upper register, and an excellent command of coloratura. Amadi is a tenor of some experience and was quite satisfactory as Alfredo. Joseph J. Dawes has a most agreeable baritone voice, particularly rich in its upper register, and though evidently inexperienced on the stage, he sang in an exceptional manner. The smaller parts were all done by the various pupils in a manner which showed careful and effective drilling at the hand of the maestro, both in vocalism and acting. The chorus sang with precision and exactness and the mise-en-scène showed the hand of an experienced stage manager in Luigi Albertieri, formerly of the Century Opera Company.

A pronounced feature of the performance was the work of the orchestra. Maestro Sulli proved an exceedingly capable conductor. At all times in full command of both instrumental and vocal forces, he brought out many of the finer nuances of the score in a way seldom heard in a per-

formance where the services of such young and comparatively inexperienced artists are enlisted.

There was a large audience, which manifested much enthusiasm and called the principals repeatedly before the curtain.

Among the patrons and patronesses of the evening were some of the most prominent members of the Italian musical colony in New York, including Pasquale Nardi, Comm. Luigi Solari, Cav. Lionello Perera, Frank Valente, Dr. Virdone, Emanuele Aufiero, Giovanni Molinari, A. A. Pinto, Salvatore de Vita, M. A. Pontecorvo, Mariano Scimeca, Mrs. Arturo Stefani, Mrs. Aurelio Brizzolara, Maestro V. Spadea.

The "Traviata" performance with the same cast was repeated on Monday evening, March 27.

## BOSTON PRESS LAUDS YOUNG VIOLINIST

## Playing of Katherine Kemp Stillings in Recital Program Wins Her High Praise

"Miss Stillings is a young violinist of much talent and has been well schooled. She is the possessor of a fluent and often brilliant technic, has musical appreciation and exhibits good control of the bow. The quality of the lower register tones are full and rich and the extreme upper of sweet quality."—A. E. Wemple in Boston Advertiser.

"Miss Stillings is a young violinist of undoubted natural gifts and valuable acquirements. Her attack is incisive and brilliant; her tone is agreeable in melodic sentences, full and broad in music of the grand style. Her mechanism is well rounded and secure; her intonation is pure."—Philip Hale in Boston Herald.

"Miss Stillings played earnestly, zealously. She recalled Mr. Elman in his ardent and spectacular youth. She played also with an exceeding intencness, as though she would drive home each phrase and period upon her hearers. Miss Stillings likes 'effects,' and she makes them roundly, with ample technical means, full tone, incisive bowing and hearty confidence."—H. T. Parker in Boston Transcript.

"Miss Stillings played with refreshing conviction, with an extensive and reliable technic, with virtuous spirit. She made an excellent impression. She has authority, a real rhythmic sense, always a vital quality of tone and true intonation. Miss Stillings' enthusiasm, command of her resources and the virile quality of her performance made the concert stand out among the interesting concerts given by local musicians this winter. The audience, which included many musicians of the city, was large and enthusiastic."—Olin Downes in Boston Post.

## Hahn Conducts Well Known Works

## at Arlon Orchestra Concert

Profuse applause followed the playing of the men constituting the orchestra of the Arion Society at the concert March 26, in the hall of the society. This was especially the case after the pieces for stringed instruments, "Two Elegiac Melodies," by Grieg, and after the introduction to Act III of "Lohengrin." This was played with much spirit and enthusiasm, reflecting utmost credit on the conductor, Carl Hahn, and the players. They also performed excerpts from works by Mendelssohn and Beethoven. Milo Picco, baritone, scored a real success with his audience in Ponchielli's barcarolle, from "Gioconda," so that he had to sing an encore. His powerful voice made effect, too, in Rossini's "Largo al factotum," following which he also sang an encore. There was the usual large audience which gathers at all musical affairs given by the Arion Society, and congratulations were tendered the conductor for an enjoyable evening of orchestral music.

## A Birthday Celebration

Roger de Bruyn and Merced de Piña entertained some friends at a birthday party, at Hotel Lafayette, New York, Sunday evening, March 26. Among the guests were Margaret Matzenauer and Mr. and Mrs. A. Valeri.

MACON, GA.—Mrs. John Harris entertained the members of the Saturday Morning Music Club of this city recently, when several members of the club presented an enjoyable program of music.

# GEORGE HAMLIN

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### MARY ZENTAY LIKES AMERICA

Young Violinist, Hubay Pupil, Duplicates European Successes  
—Her Romantic Escape to America

"O, I do love your America. Of course, I know it is the fashion of foreign artists to come over here and speak of the beauties of this country, simply in order to please you Americans, but I really mean it." The speaker was Mary Zentay, the young Hungarian violinist, and a glance at the eager animated face was sufficient proof of the truth of her remarks, if proof were needed. Miss Zentay is a pupil of Hubay, and she is a pupil of whom the great master has every reason to feel proud.

Miss Zentay began to study the violin when she was five years old. (She is only seventeen, as she will naively tell you, although her wide experience has given her the poise of a much more mature artist.) Until she was twelve, she spent her time in serious and earnest study. At that age she gave her first concert, which took place in Budapest and caused somewhat of a sensation. After the concert, various musical critics are said to have told Hubay, her maestro, that they had never before heard such a young girl play as well.

Then, although she was entitled to compete for the valuable violin which her father gives annually to the best Hubay pupil at the Academy, the young violinist preferred to journey to Vienna, where she was so enthusiastically received that the people begged her manager to give another concert, and then she went to Berlin. At the Kaiser's capital, she appeared at Beethoven Saal as soloist with the Philharmonic Society, repeating the success which had rewarded her efforts at other music centers.

She next journeyed to London. "I like London," declared Miss Zentay vivaciously, and well she might, for London was very kind to the little girl from Hungary. In addition to two public recitals, she appeared at court before the Princess Battenberg and at many large private musicales before the elite of London society. She was under contract for twenty-five concerts, to be given in England, when the war broke out and caused the abandonment of all her plans.

Last November Miss Zentay came to America, and concerning that coming a romantic tale is told. According to the report, she was so anxious to help her father, who had met with financial reverses and who would not allow her to come to the United States, that she ran away from home and reached Rotterdam before her mother could overtake her. There, however, she prevailed upon her parent to accompany her, and her success since that time has well repaid her for the firmness she displayed, having once decided upon her course.

"Oh, yes, it was a very hard trip," Miss Zentay admitted. "I had my violin and my music, and frequently I had to submit to rigid examination by people who thought I might be a spy."

Following her debut at Aeolian Hall, New York, on December 18, Miss Zentay appeared with great success in



MARY ZENTAY,  
Hungarian violinist.

Boston, Philadelphia and various other important cities. She will give her next New York recital some time in April, the date and program to be announced later.

### Reinald Werrenrath's New York Recital, April 14

Music lovers of the metropolis will welcome the news that on Friday evening, April 14, Reinald Werrenrath will give his New York recital at Aeolian Hall. Mr. Werren-

rath's splendid voice and magnetic personality have won for him a large host of admirers in New York, and his program promises to be of unusual interest.

Richard Epstein, the master accompanist, will be at the piano.

### Some of Ralph L. Baldwin's Musical Interests

Under the capable direction of Ralph L. Baldwin, the combined glee clubs of the Hartford Public High School were heard in concert at Unity Hall, Hartford, Conn., Friday evening, March 17. This was the program: "A Song of the Sea" (Stewart), the glee clubs; "My True Love Hath My Heart," "Love Is a Sickness" (Hammond), Girls' Glee Club; piano solo, "In Autumn" (Moszkowski), Herbert A. France; "Viking Song" (Coleridge-Taylor), "Swing Along" (Cook), Boys' Glee Club; "From the Land of the Sky Blue Water," "Far Off I Hear a Lover's Flute," "The Moon Drops Low" (Cadman), Girls' Glee Club; "Autumn Storms" (Grieg), the glee clubs; "My Love Is Like a Red, Red Rose" (Hastings), "When Song Is Sweet" (Sans-Souci), Helen R. Tolles; "Spring's Awakening" (Webster), the glee clubs; trombone solos, "O, Dry Those Tears" (Del Riego), "Columbia Polka" (Rollinson), Dan M. Andrews; violin obligato, Grace E. Cushman; "The Way of the World" (Hatch), Boys' Glee Club; "The Romance of a Cake Shop" (Osborne), Girls' Glee Club; "Jenny Kissed Me" (Webbe), Boys' Glee Club; cantata, "Barbara Frietchie" (Jordan), the glee clubs, solo by Anna P. Schwartz; pianists, Lucy R. Clarke, Herbert A. France.

At the March 19 Sunday afternoon meeting and concert under the auspices of the Springfield (Mass.) Y. M. C. A., in the Springfield Auditorium, the Choral Club of Hartford (eighty men), under Ralph L. Baldwin's direction, contributed the following numbers: "Summer Evening" (Finnish folksong) (Selim Palmgren), "The Ring and the Rose" (folksong) and "The Song of the Timber Trail" (Avery). Mr. Baldwin conducted also the "Laudate Dominum," a sacred motet, op. 22 (Converse) and "Prayer of Thanksgiving," an ancient folksong of the Netherlands, given by combined choirs, organ and piano.

"The Symphony" has been discussed by Mr. Baldwin in a 1915-1916 lecture course at the Evening High School, Hartford. Among other important composers to be studied at length by Mr. Baldwin, with pamphlets containing outline for home reading, have been Beethoven and Dvorák.

### David Bispham, "The Great Repeater"

David Bispham is known throughout the country as one of the greatest "repeaters" before the public today. His concerts give so much satisfaction that he is almost invariably asked to come again. Mr. Bispham's recent concert at the Harvard Club, New York, testified to this in a remarkable fashion. It was his ninth successive annual appearance before this club, each program having differed in every respect from all the others. It is a tradition that Mr. Bispham's audiences at the Harvard Club are always the largest of the year. This recent one was no exception to the rule. Upon this occasion the program was the same as that recently introduced at the MacDowell Club. "Songs in Lighter Vein" were hugely enjoyed, and this happy thought of Mr. Bispham's is most appropriate at a time when the minds of men turn involuntarily to more serious considerations. He contemplates using this program full of "innocent merriment" as frequently as possible in the future.

### Gilderoy Scott Charms Browning Society

A large number of well known poets attended the meeting of the Browning Society at the Waldorf-Astoria Hotel, New York, March 20, to do homage to the memory of their confrère in the form of poetic appreciation. It was shown among other things how the art of music was affected by the Browning lyrics.

Gilderoy Scott, the charming English contralto, proved herself an artist eminently fitted for undertaking the true interpretation of these songs. Miss Scott delighted her hearers with "Ah, Love But a Day," "The Year's at the Spring" (Mrs. H. H. A. Beach); "My Star" (Sydney Homer), and a particularly beautiful setting of "Eurydice to Orpheus" composed for Miss Scott for the occasion by Maurice Kaufman. Her voice is one of lovely quality, which she exercises with perfect control. She has a distinct personality, which is felt by her audience.

### Light Opera for Elmira

The Elmira Railroad and Power Company has made arrangements to give a series of light opera performances at Roricks Glen, near Elmira, N. Y., for twelve weeks during the coming summer.

### Success of Another Yeatman Griffith Pupil

Roberta Beatty, mezzo-contralto, sang in Akron, Ohio, recently, with decided success. Miss Beatty is a pupil of the New York vocal master, Yeatman Griffith.

The Akron press gave Miss Beatty much deserved praise, as follows:

The ninth afternoon concert of the Tuesday Musical Club took place Tuesday at Music Hall and was one of the most enjoyable concerts of the season. The artists for the afternoon were Roberta Beatty, contralto, of New York City, and Nathan Fryer, pianist, of Cleveland.

Miss Beatty, who has appeared before the Maine Festival for three years, proved her capabilities to Akron people, who were charmed with her beautiful and artistic singing. Her voice is very full and clear and is naturally low. The aria, "Pleurez Mes Yeux," by Massenet, was splendidly offered and her French accent was especially good. She showed fine discrimination in her choice of songs as to the meaning to be conveyed by the words and the nicest shading of tonal gradation. Often with striking effect Miss Beatty used a singular measured lingering enunciation which seemed as though she were caressing her own words.

Investing her youth, as Miss Beatty is young, her hope and her enthusiasm in her work, a most brilliant career is in store for her.

Miss Beatty was accommodating and sang several encores, among which was "The Sleep That Flits on Baby's Eyes," sung with tenderness and feeling. Her pianissimo work, too, was clear and beautiful.—The Akron (Ohio) Times, March 8, 1916.

The ninth afternoon concert of the series given by the Tuesday Musical Club, which was given Tuesday afternoon in Music Hall,



ROBERTA BEATTY.

was one of the most successful from an artistic and musical standpoint that has been given in Akron.

Roberta Beatty, of New York City, displayed a voice of surpassing depth and power. She has a charming personality and her singing has a finish and expression acquired by only the most accomplished of singers. Her voice shows unusual range. Miss Beatty is well known in Eastern musical circles, and has been chosen for three consecutive years as soloist at the Maine Festival.

The program: Aria, "Pleurez Mes Yeux" ("Le Cid," (Massenet), Miss Beatty; "Pastorale" (Scarlatti), "Canzonetta" (Leschetizky), "Shadow Dance" (MacDowell), "Maiden's Wish" (Chopin-Liszt), Mr. Fryer; "When Your Dear Hands" (LaForge), "June" (Downing), "The Norse Maiden's Lament" (Heckscher), "I'm Not as Other Lassies" (Wolf), Miss Beatty; three preludes (Chopin), nocturne (Chopin), waltz in E minor (Chopin), Mr. Fryer; "Mainacht" (Brahms), "Warum" (Tchaikowsky), "Der Schmied" (Brahms), Miss Beatty; "Etude Melodique" (Raff); "Contrabandiste" (Schumann-Tausig), "Etude de Concert" (Schlösser), Mr. Fryer.—Akron (Ohio) Beacon Journal, March 8, 1916.

The artistic work of Roberta Beatty, of New York City, as soloist was the crowning feature of the last concert to be given by the Tuesday Musical Club before the Lenten season.

The combination of a delightful mezzo-soprano voice with a charming personality delighted the large audience Tuesday afternoon in Music Hall.

Miss Beatty appeared in a group of French, German and English songs, in which she displayed a good control and a most finished style. Her first number, "Pleurez! Pleurez! Mes Yeux," an aria from the opera "Le Cid," by Massenet, was especially beautiful and she was equally pleasing in the German and English songs.—The Akron (Ohio) Press, March 9, 1916.

### A Seagle Farewell Party

A farewell party was given at the Seagle residence Saturday night by a group of Mr. Seagle's pupils for Mrs. Seagle, who has left for Chattanooga, Tenn., to visit her parents for a month. A large group of Seagle pupils and others interested in the art of music enjoyed the songs and dancing that formed the evening's entertainment.

Harold van Duzee, tenor, sang a number of songs, including J. A. Carpenter's "Don't Cease," Hue's "L'ane blanc," "Romance Orientale," by Rimsky-Korsakoff, and "Carnaval," by Fourdrain. Juliet Griffith sang Frank Bibb's "Rondel of Spring" and some German Lieder.

### Athené Meeting on April 6

The Athené Club will hold its monthly meeting, preceded by a luncheon, April 6, at the club rooms in the Waldorf-Astoria Hotel, New York.



## GRAVEURE'S APPLAUSE LONG AND LOUD

Baritone Sings Interesting Aeolian Hall Program with Finished Art

In one respect the vocal recital given by Louis Graveure in Aeolian Hall, New York, on Sunday afternoon, March 26, was singularly monotonous, and that was the loud and long applause with which each number was greeted. It mattered little whether this ingratiating artist sang a song of sentiment, a gruesome Hungarian folksong, a broad, strong melody of Brahms, or a popular ballad. He always found his way to the hearts of his hearers no matter what he sang, and the applause he got for a sentimental ballad was no greater than that which compelled him to repeat Brahms' "Therese."

Mr. Graveure could not have been in better voice than he was on this occasion, and he seemed to take low A and high G sharp with equal ease. His upper middle voice is as powerful as his highest notes. He certainly has not ruined his middle register by forcing his voice to sing too high. But whatever his natural voice may have been, he has been well trained, as perfect enunciation of all his syllables clearly indicates. His breath control likewise is admirable, for he breathes only when the words demand a comma or a full stop, and even then he conceals from the eye of the observer all signs of efforts to sustain or recover his breath. The program which he presented was as follows:

"It is enough!" "Is not His word like a fire!" (Mendelssohn), "Es muss ein wunderbares sein," "Die drei Zigeuner" (Liszt), "Roeslein, Roeslein," "Schoene Wiege meiner Leiden" (Schumann), "Therese," "Wie froh und frisch!" (Brahms), "Play! Only Play On!" "Roses in the Garden," "They have laid him dead upon the black-draped bier!" "Father was a thrifty man," "Shepherd, see thy horse's flowing mane!" "Nocturne" (Chausson), "Serenade" (Aubert), "Aimons-Nous," "Mai" (Saint-Saëns), "Requiem" (Sidney Homer), "My father and mother were Irish," "Yesteryear" (Bainbridge Crist), "Her Rose" (Whitney Coombs), "Vale" (Kennedy Russell), "Heart of Hearts" (Fonteyn Manney).

Several of these had to be repeated, and in addition, Louis Graveure sang a love song by Bemberg in French, a bold and vigorous old English song by Dr. Arne, and the ballad, "Tommy, lad." Even under the most adverse conditions a clear, resonant, flexible, and thoroughly musical voice, such as that of Louis Graveure, must always find admirers. This fine artist, however, leaves nothing to chance or nature; and when he comes before the public he has prepared himself by long and careful study to sing directly to his audience without a note of music or a book of words in his hand.

## Maude Fay's Recital, April 1

Maude Fay has entirely recovered from her recent attack of bronchitis and will give her Aeolian Hall, New York, recital on Saturday afternoon, April 1, singing the following program:

Non mi dir (air of Donna Anna, from Don Juan).....Mozart  
Quella fiamma che m'accende.....Marcello  
Se tu m'ami.....Pergolesi  
L'Absence.....Berlioz  
O Bocca dolorosa.....Gabriele Sibella  
Long, Long Ago.....T. Hayden Bayly  
Air from Ariadne auf Naxos (first time in America).

Es Gibt ein Reich wo alles Rein ist.....Richard Strauss  
Air from Semele, Sleep, Oh, Sleep.....Handel  
Komm wir wandeln zusammen im Mondschein.....Cornelius  
Immer leiser wird mein Schlummer.....Brahms  
Ständchen.....Brahms  
Cécilie.....Richard Strauss

Kurt Schindler will assist at the piano.

Miss Fay's concert appearances are under the direction of Mrs. Herman Lewis.

## Five Musical Hours

The last of a series of "Five Musical Hours" will be held Friday morning, March 31, at the Hotel St. George, Brooklyn.

These musicales have been for charity, the proceeds going towards the fund of the Brooklyn Music School Settlement. The settlement has been carrying on such good work since its organization, a few years ago, that the music lovers of Brooklyn have volunteered to help support the cause. Pupils receive two lessons a week for fifty cents. Harmony is one of the required subjects with either voice or instrumental instruction.

Such prominent young singers as Euphemia Blunt, Vera Robbins Browne, Marion Martin Fitch, Juliet Holmes Griffith and Olive Carey Owens, have contributed their services to the cause and the social leaders of that city have attended these "Musical Hours" in large numbers.

Marion Martin Fitch delighted the audience on the morning of March 24, with her singing. She showed good

taste and musical ability in the selection and interpretation of her songs.

Next Friday Olive Carey Owens will conclude the series with her program.

## EMMY DESTINN'S NEW YORK RECITAL

Operatic Soprano Displays Versatile Vocal Art in Splendid Program of Lieder

Emmy Destinn gave a recital of songs on Friday evening, March 24, at Aeolian Hall. A capacity audience of musicians, active and lay, students and professionals, and music lovers in general, gave the Metropolitan Opera soprano a right royal welcome—one stamped with sincerity and



EMMY DESTINN.

punctuated with enthusiasm. A distinguished representation from among Mme. Destinn's confrères at the Metropolitan Opera House were noted among "those present," and these exhibited a special enjoyment and interest in the soprano's program. All came warranted a vocally musical uplift and apparently went away with evident satisfaction and deeply reimpresed by the rare quality of Mme. Destinn's vocal endowment and breadth of scope in interpretation. Always the thorough musician, Mme. Destinn in the field of song exhibited that marked mentality in her singing which has always characterized her work at the Metropolitan Opera House.

Technically speaking, Mme. Destinn directs her voice with a skill and completeness which makes her the reliable artist ever. Her beautifully timbered voice responded to her every demand. Her pianissimo singing is something which will not soon be forgotten by those present. Her distinct and well rounded diction, too, no matter what the language she used, should be a matter of personal congratulation, to the singer as well as to her listeners. The clarity and purity of her tone, its opulence, all call for especial mention. But it was not the purely technical finish of the singer which made her the successful recital giver. She was the atmosphere creator and mood producer.

Mme. Destinn gave an unhackneyed program of songs. She sang in German, Italian, English, and in her native Bohemian. The entire list is subjoined. Of these perhaps the "Auf dem Wasser zu singen" (Schubert) was the most generally satisfactory number of the first group. "Als die alte Mutter" (Dvorák), of the second group, had to be repeated, and "Frühlingsankunft" was a gem of vocal production and seemed to strike the first absolutely responsive chord. Prolonged applause followed and the number was given a second hearing.

Encores were demanded at the conclusion of each group and at the conclusion. Mme. Destinn was also the recipient of profuse floral tributes.

This was the complete program: "Im Abendrot," "Die Post," "Auf dem Wasser zu singen" and "Erlkönig" (Schubert), "John Anderson" (Jensen), "Als die alte Mutter," "Zigeunerlied" (gypsy song) (Dvorák), "Endlose Liebe," "Frühlingsankunft" (Kienzi), "Loreley" (Liszt), "Im Kahne" (Grieg), "Bound" (Botsford), "Russalka's Song" (in Bohemian) (Dvorák), "Die Männer sind mechant" (Schubert), "Eim Traum," (Grieg), "Se tu m'aimi" (Pergolesi), "Die bekehrte" (Stange), "Wie unter dieser Asche Glut" (Tschalkowsky), "Oh quand je dors" (Liszt), "Slovacka" (in Bohemian) (Kovarovic).

## Edgar Schofield Sings in Montreal

Edgar Schofield, the New York baritone, made a highly successful appearance in Montreal on March 17, his first in the Canadian city. Mr. Schofield's program included "Father O'Flynn," "Off to Philadelphia," "The Low-backed Car," "The Minstrel Boy" and "Meeting of the Waters." As an interpreter of Erin's music, Mr. Schofield proved to be most effective, and vocally his work was greatly admired.

Mr. Schofield has just renewed his contract for another year as soloist at St. Bartholomew's Church, New York. His concert appearances continue to be made under the exclusive direction of the Musicians' Concert Management, Inc., of Aeolian Hall, New York.

## Two McCormack Orchestral Bookings

John McCormack is to sing in only two orchestral concerts next year. A Mozart program with Dr. Karl Muck of the Boston Symphony and a Mozart-Handel with Frederick Stock of the Chicago Symphony Orchestra.

## Sundellus, Swartz-Morse Joint Recitals

Dr. Guy Carleton Lee, of Carlisle, Pa., has engaged Marie Sundellus, soprano, and Jeska Swartz-Morse, contralto, for six joint recitals this spring.

ROME, GA.—The bad weather which has afflicted the entire American continent of late was responsible for the postponement of a long expected piano recital at Shorter College in this city. It was given in March instead of February, as was first intended. Evidently time and tide wait for no pianist.

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## PHILADELPHIA ORCHESTRA MEMBERS PLAY BRAHMS' DOUBLE CONCERTO

Concertmaster and New First Cellist Give Fine Rendition of  
Difficult Number—Clemens-Gabrilowitsch Joint  
Recital a Brilliant Affair

Philadelphia, Pa., March 25, 1916.

Thaddeus Rich, concertmaster, and Hans Kindler, newly appointed first cellist for next season, were the soloists at this week's concert of the Philadelphia Orchestra. They played the famous Brahms double concerto for violin and cello in fine style and were received with the utmost enthusiasm. Leopold Stokowski conducted the orchestra in an excellent performance of Mendelssohn's "Hebrides" overture, and the Franck symphony in D.

### CLEMENS-GABRILOWITSCH RECITAL

Members and friends of the Matinee Musical Club last Thursday night filled to overflowing the big ballroom of the Bellevue-Stratford for the joint recital of Ossip Gabrilowitsch, the noted pianist, and Mrs. Gabrilowitsch, contralto, better known as Clara Clemens, daughter of Mark Twain.

The event was easily the red letter day in the calendar of this bustling musical organization. Virtually everybody of importance in the musical life of the city and many persons prominent socially attended the event, while the program presented by the visiting artists gave the occasion considerable interest from the purely musical standpoint.

Mr. Gabrilowitsch, who appeared earlier in the season with the Philadelphia Orchestra, played the Schumann sonata in G minor, op. 22; twelve Chopin preludes; MacDowell's "Witches' Dance"; Moszkowski's "The Waves," and two of his own compositions—"Melodie in E Minor" and "Caprice Burlesque"—in the fine style familiar to local music lovers.

The chief interest in the concert probably centered in the work of Mrs. Gabrilowitsch, who has been heard here less frequently. Only the first number, Beethoven's "Die Ehre Gottes," was necessary to prove that she is the possessor of a magnificent voice of true contralto quality. This number and the selections from Schubert, Haydn, Strauss, which followed, proved, too, that it is equally capable in the expression of various moods.

In addition to the officers of the club, Mrs. Leopold Stokowski, Mrs. W. Yorke Stevenson, Camille Zeckwer, Henry Gordon Thunders, Constantin von Sternberg, Nicholas Douthy and John F. Braun were in the receiving line.

H. P. Q.

### Bowes Artist-Pupils Sing Interesting List of Songs

An interesting program was given at Charles Bowes' New York studio, 601 Madison avenue, recently. Great interest was shown in the decided progress made by Dorothy Fellowes-Gordon, lyric soprano, who sang in a very acceptable manner "Voyons Manon," from Massenet's "Manon," and two French songs.

Jess White, baritone, sang "Songs of the Southern Isles," by Lohr. His voice has much more positiveness, and the high notes are splendidly clear and ringing.

Ruth Cunningham, mezzo, was heard in the "Air des Lettres," from "Werther."

Mr. Bowes was prevailed upon to sing several songs, though, on account of his large class, he has given up all public singing, even resigning from the Rutgers Presbyterian Church, where he has sung the past season. Mr. Bowes is especially happy over the success of his pupil, Eldora Stanford, who gave some ten recitals in Texas in the last few weeks with unvarying success, and now has returned to New York to resume her studies with him.

### Charles City (Ia.) Lyric Club

#### Gives Second Concert of the Season

On Tuesday evening, March 21, the Lyric Club of Charles City, Ia., at its second concert of the season, presented as the feature choral works Charles Villiers Stanford's "Fairy Day" cycle and "The Slave's Dream," by Harry A. Matthews. Holmes Cowper, tenor, appeared as soloist, giving his numbers with beauty of tone and rare interpretative ability. Marie Howland was the accompanist. The program, which was given under the direction of Frank Parker, included works by Kramer, Gaines, Fiedler, Schubert, Brahms, Matthews, Handel, Stanford, Bennett, Dichtmont, Coates, Lacombe, Woodman and Kernochan.

### Successful Appearances of Two Fulton Pupils

Wilma Huff, contralto, pupil of Zoe Fulton, was heard recently at one of the organ recitals given by Caspar P. Koch, city organist of Pittsburgh, at Carnegie Music Hall, that city. Miss Huff sang "Nur, wer die Sehnsucht kennt"

(Tschaiakowsky), "Lungi dal caro bene" (Secchi), "Lascia ch'io Pianga" (Handel), "L'Esclave" (Lalo), "At Dawning" (Cadman) and "Ah! 'Tis a Dream" (C. B. Hawley). Her singing showed the results of careful training, and for such characteristics credit is due Miss Fulton, who, in addition to being an excellent teacher, is well known as a singer of wide reputation.

Another Fulton pupil who is busy filling engagements is Mrs. William T. Stevenson, whose time is much occupied with appearances at various clubs. Recently Mrs. Stevenson was heard at a concert given in the Pittsburgh Conservatory under the auspices of the Bellefield Presbyterian Church. Her voice is a mezzo of beautiful timbre, and is likewise a credit to her gifted teacher's training.

### SAM TRIMMER WILL CONCERTIZE

Pianist Severs Connection with Texas Woman's College to Give  
More Time to Specialty

"It is a real pleasure to hear a musician whose intellect is greater than his emotion and although he may not have the power of carrying one off one's feet by the terrific intensity of his playing, he has a power which is safer to deal with and much greater and more uplifting in its mission." So speaks the Fort Worth (Texas) Star-Telegram in reference to the piano playing of Sam Trimmer, Carreño pupil, who has been head of the piano department of the Texas Woman's College during the past season, and who will sever his connection with that institution at the close of the present school year. His purpose is to locate in New York City and to devote his time to concert work. That he is well equipped for this work, a further perusal of the clipping from Star-Telegram would indicate. It says: "Trimmer has the vitality and spark of youth, and his power of inspiration rests in the wholesome intellectual plan of his artistic ideals. He brings to bear in his work the same attractive personality which one finds in the man himself, a spirit of clean, vigorous youth, a desire to appeal to the thoughtful ones in his audience, and above all, so deep a respect for his own message that he is confident of making his hearers understand him." In speaking of his presentation of his program, the same paper declares that he "reached a technical and intellectual height which places him among the first artists of the country. His technique is clear and sure, his style refined and quite free of mannerisms, and his tone is round, full of color and intensely sympathetic. He is an artist who must be taken seriously and who is satisfied with naught save the best."

"He plays with sureness and without affectation, has good speed, and has no timidity about tone volume. His program gave the impression of a musician who believes adherence to a composer's score more important than experiments in possible effects obtainable from that score," is the opinion of the Fort Worth Record. "His method of playing is thoroughly wholesome, and if the program selected for an opening recital was a trifle showy, it was atoned for by admirable restraint in its presentation."

A number of important recital engagements to be given in the early summer and fall have already been arranged for Mr. Trimmer.

### Philadelphia to Hear Aurelio Giorni

Aurelio Giorni, the gifted Italian pianist, is scheduled to give a recital in Witherspoon Hall, Philadelphia, on Monday evening, April 10. This young artist has had an interesting career. His father is a grandson of the famous sculptor, Thorwaldsen, and himself a well known painter of Rome. Aurelio Giorni has had the advantage of the friendship of such musicians as Busoni, Gabrilowitsch, Lhevinne, and his work has won the sincere approbation of Sgambati, Humperdinck and Paderewski. Since the age of nine, Mr. Giorni has been successfully appearing in concerts in the various countries of Europe. He has also appeared with orchestra in Berlin, London, Copenhagen and Rome. Among his American engagements have been appearances with the MacDowell Club of Boston and the MacDowell Club of New York.

His program for the Philadelphia concert consists of the Liszt variations, "Weinem und Klagen," on a theme by Bach; the Schumann sonata in F sharp minor; a nocturne, four preludes, and two etudes of Chopin; the prelude in E minor from the suite, op. 10, of MacDowell; a gavotte of his own, and the Liszt arrangement of "Isolde's Liebestod."

SAVANNAH, GA.—A short time ago the Thursday Morning Music Club met at the home of Mrs. Justin Low Jackson in East Bolton street to enjoy a program of music rendered by the club members and Mrs. Marmaduke Floyd, the only guest of the club for the occasion. After the music light refreshments were served.

### OGUNKUIT SUMMER SCHOOL OF MUSIC

Practical Courses Offered in Ideal Surroundings by Musicians  
of Authority

A new summer school of music is announced to open at Ogunquit, Me., on July 1, 1916. Ogunquit is an ideal location for such a school. It is only three hours from Boston, with comfortable and frequent train service. The climate is cool and bracing. There are many good boarding houses and hotels, a country club, numerous cottages and artists' studios, and a very attractive, new auditorium for the giving of concerts. The beauty of the scenery has drawn painters to Ogunquit for years, and is of remarkable variety—a fine, white beach, picturesque coves, woods and moorland, and miles of magnificent rocky cliffs with unsurpassed ocean surf.

The school faculty is composed of well known artists and teachers: Frederick W. Wodell, of Boston, voice and choral training; Florence Leonard and Louisa Hopkins, of Philadelphia, Breithaupt piano technic and interpretation, and Karl Rissland, of the Boston Symphony Orchestra, violin and ensemble. Mr. Wodell has taught singing in Boston for twenty-two years, he has prepared many singers for work in all branches of singing, besides being himself a successful concert, church and oratorio soloist. He makes a specialty of "Teaching Teachers" of voice production and singing. He is conductor of one of the largest choral societies in the country, the Boston Choral Union, and is an author and a lecturer on singing and conducting. He lectured at the National Music Teachers' Association in December, 1915. His book on "Choir and Chorus Conducting" is now in its fifth thousand.

Karl Rissland is well known as a solo violinist, as a member of the Hoffmann String Quartet, and is a first violin of the Boston Symphony Orchestra.

Miss Leonard and Miss Hopkins are authorities on the Breithaupt piano technic, having studied with Breithaupt in Germany for four seasons, having prepared pupils for him, and receiving his special recommendation, both as teachers of his method of Wright-Playing and as officers of the Breithaupt Association of America, of which Miss Leonard is president. Miss Leonard is a successful and popular lecturer on musical subjects. Her appearance on April 11 in the Young People's Concert Series in Philadelphia will mark the third season of her engagements for these concerts.

Louisa Hopkins is a concert player, and has been heard with the Boston Symphony Orchestra, as well as with other orchestras, and in recital.

The Ogunquit School offers to the advanced student and professional an opportunity to study the principles of interpretation, work up repertoire and "brush up" in matters of technic. Teachers may bring their problems, and obtain fresh information and inspiration to carry them on the ensuing year with certainty of added strength and success in their teaching at home. Young students can be chaperoned, and a limited number of pupils can live in a house under the management of the school, if they wish, and if they apply early. Fees and living expenses are reasonable. Application for circulars and other information should be made to Miss Leonard, 1520 Chestnut street, Philadelphia, Pa.

### Francis Rogers Sings for the Nylic Choral Society

On Friday, March 17, at the New York Life Insurance Building, New York, Francis Rogers, the baritone, gave a recital of English songs. Mr. Rogers' work is ever that of the thorough musician, and, with Bruno Huhn at the piano, he presented a program that was of more than usual interest. There was a large and enthusiastic audience, consisting of members of the Nylic Choral Society, of which Mr. Huhn is the conductor; the sight singing class, of which Mary Burt is the instructor, and officers of the company. The purpose of the recital was to emphasize and exemplify good style and diction in singing, two qualities which Mr. Rogers is well fitted to demonstrate.

### Lydia Lindgren Her Own Manager.

Lydia Lindgren announces that she is attending to her own managerial work and has not authorized any one to represent himself as her manager. Miss Lindgren will make an announcement of her further managerial plans at a later date.

### Ganz-Mérö Advance Dates

Rudolph Ganz and Yolanda Mérö have been engaged with the Chicago Symphony Orchestra next season.

THOMASVILLE, GA.—The last concert of the season in the Lyceum Course, held in the auditorium of Young's College, presented the Dunbar Male Quartet.



## HOW TO TRANSPORT 3,000 SINGERS IS PUZZLING NEW JERSEY FESTIVAL AUTHORITIES

Members of Three Big Choruses, Representing Towns and Cities in Ten Counties of the State, Are to Combine for Tri-City Festivals—Newark Musicians' Club Active—Notes

671 Broad Street,  
Newark, N. J., March 27, 1916.

How to transport the 3,000 singers who are to take part in the monstrous four day music festival which is to open Newark's 250th anniversary celebration, beginning May 1, is a question puzzling the Newark Music Festival Association to considerable extent at the present time. In order to carry out the proposed scheme of uniting the choral bodies of Newark, Jersey City and Paterson on the final night, May 4, for the presentation of the celebrated Berlioz's "Requiem," it will be necessary to provide suitable conveyances and enough to carry the singers living in all sections of the northern part of the State. The members of the large choruses are residents of Newark, Elizabeth, Plainfield, the Oranges, Montclair, Bloomfield, Passaic, Paterson, Jersey City, Hoboken, Bayonne and numerous other surrounding centers. It is believed that the best plan will be to make Jersey City the center for the Hudson County singers, Newark the center for the members residing in Essex, and Paterson the center for those living in the northern part of the State. A starting point will be selected in each of these three cities where the singers will all assemble. From there they will be carried in special cars or automobiles to each of the three cities, respectively, on the final day of each of the three New Jersey festivals.

The Paterson festival begins on April 25 and lasts until April 27. On the final night, "Tri-City Night," the 3,000 singers will be taken to Paterson for the "Requiem" performance. In Newark, the combined body of choristers will be heard again on the final night here, singing on May 4. Then the entire body must be transported once more to Jersey City, where they will be heard on the final night of the three day festival there, on May 11. This means that the entire body of 3,000 singers must be moved three times in as many weeks.

Just how to accomplish this difficult undertaking is puzzling the association. The idea of hiring special trolley cars is out of the question because of the fact that such a mass of cars as naturally would be required would tie up the street car lines in all three cities and not only interfere with regular business, and especially during the evening rush hours, but it would undoubtedly keep a great many of the patrons of the festival from getting to the concerts on time.

The question of securing all the jitney busses in town was also thought of, but even this was found to be impracticable and the expense enormous, owing to the small size of each vehicle, the large number of cars necessary and the long distance to be covered.

In an effort to solve this problem the cooperation of the members of the Motor Truck Club has been asked for and the secretary of the festival association is now awaiting their decision. The fact that this organization covers the entire State and its membership is made up of business men, owners of large motor trucks, it was believed that possibly the club might agree to assist the Newark Music Festival Association in this matter. The secretary of the Motor Truck Club is in favor of the plan and believes the members of the club will be glad to lend their aid.

The number of trucks required will depend entirely upon the size of each vehicle. It will be necessary to use a very large number at any rate in order to move all of the singers. Plans have already been made to have large banners strung across the sides of the autos announcing the concerts in the various armories. It will be an interesting sight to see the long string of automobiles, carrying the big celebration and festival announcements, passing through the different towns and cities at the time of the festivals. Certainly it is a splendid way of acquainting those who do not already know with the fact that each of three cities—Paterson, Newark and Jersey City—is to hold a monstrous music festival.

The contract for the huge stage which is to hold the 3,000 singers on the final night has just been signed for each of the three cities, and arrangements are now being made to begin work very soon. Last year the men in charge of the stage both in Newark and Paterson had some difficulty in securing lumber just at the time they wanted it. This year, however, in order to avoid any possible delays, the lumber will all be secured long in advance of the concerts, and in fact it has been arranged to have a large part of the stage well completed by the time the armories come into the possession of the festival authorities. When the interior work is once commenced it will be necessary to keep a continuous force on the job day and night, not only completing the stage, but also placing the thousands of chairs required, hanging the elaborate decora-

tions, installing the brilliant lights and chandeliers, wiring and marking the seats, and attending to the thousand and one other details so necessary. It is certain that those who contemplate attending the festival concerts, now only a little more than a month away, may expect a beautiful sight when they enter the different armories on the opening nights.

Nearly \$8,000 has already been subscribed for the festival concerts in Newark alone and the concerts are still over a month away. Judging from the rapidity with which orders and checks are being received daily, there is no doubt but that the huge Newark auditorium with its capacity of 10,000 persons, as well as the armory in each of the other two cities, will be taxed to their limit at all of the concerts.

Information regarding the three festivals may be secured at the office of the New Jersey Tri-City Music Festivals, Wiss Building, 671 Broad street, Newark.

### NEWARK MUSICIANS' CLUB ANNOUNCEMENTS

The Newark Musicians' Club has just announced the following list of attractions which will be features of the closing two months of the club's Saturday night "Open House" meeting:

- April 1—"April Fool's Day," costume dance.
- April 8—An evening with Fay Foster, the composer at the piano. Local artists will assist.
- April 15—An evening with Franke W. Harling, the composer at the piano. Mr. Harling will have the assistance of a quartet of well known Metropolitan soloists.
- April 22—Ladies' Night. Miscellaneous program to be presented by the ladies of the club.
- April 29—Annual meeting of Board of Governors. Informal musicale in club rooms.
- May 6—Annual club banquet. Prominent guests of honor.
- May 13—Annual meeting of the club. Election of new members of the Board of Governors.
- May 20—Meeting of Board of Governors. Election of officers for year 1916-1917.

Members of the club who will assist Fay Foster on April 8 at Recital Hall, are: Otilie Macdonald, Mrs. Herbert Smith (sopranos), Mollie C. Ely, Belle T. Sutherland (contraltos), Ernest A. Burkhardt, George J. Kirwan (tenors), Millard Roubaud, Nicholas J. Tynan (basses).

Other events scheduled to take place within the next two months and of interest to club members are:

- April 25, 26, 27—Paterson Music Festival, Fifth Regiment Armory (three evening concerts).
- May 1 (2 p. m.)—Preliminary opening of Newark's 250th anniversary celebration at Proctor's Palace Theatre. Music by the Newark Musicians' Club Orchestra and choral of sixteen voices.
- May 1 to 4—Newark Music Festival Concerts (six performances). Monday evening, "Opera Night." Tuesday evening, "Children's Night." Wednesday afternoon, "Symphony Concert." Wednesday evening, "Opera Night." Thursday afternoon, "Popular Concert." Thursday night, "Tri-City Night."
- May 9, 10, 11—Jersey City Music Festival (three evening performances and matinee on May 10).
- May to October—See City's Celebration Program.

### MUSIC STUDY CLUB CONTRIBUTES TO ORGAN FUND

A check for \$50 was received this week by the secretary of the Municipal Organ Fund Committee from the Music Study Club, it being the club's contribution toward the fund begun last spring in order to make possible the purchase of a municipal pipe organ, to be installed in the new municipal building. The check was turned over to Uzal H. McCarter, treasurer of the committee, to be added to the moneys already received.

Plans for enlarging the organ fund were discussed by members of the committee during the past week, when it was thought best not to begin an active campaign as originally planned, until after the celebration. Then it is proposed to begin work in an effort to raise the desired \$25,000.

Last year the Newark Musicians' Club started the fund with the receipts of its first public concert. Since then, however, several private subscriptions have been added, and this week the Newark Musicians' Club will turn over to Mr. McCarter several hundred dollars more, or half the profits of the club's second public concert, given on March 9. A letter is to be written this coming week to the vari-

ous musical organizations asking them to plan some kind of benefit for this fund in arranging their programs for next season.

### EVA CHAPIN TURK'S PUPILS HEARD

Eva Chapin Turk's pupils in elocution were heard before a very large audience on Tuesday evening. Recital Hall was filled to the doors, many being turned away. All of the performers reflected much credit on their teacher. Those who took part were Lillian Williams, Gertrude Spragg, Helen Wiebke, Fannie McCallum, Edna and Helen Atz, Jessie Whitty, Edna Lacy, Angele McCahill, Ruth Sickles, Esther Pickwick, Louise Dunklee, Esther Tropp and Edith Kocher. C. B. Josephs, a New York reader, also delighted the audience with a scene from "The Merchant of Venice," and Miss Macdonald and Mrs. Ely, who assisted, helped to make the program unusually attractive.

Otilie Macdonald pleased beyond question with her soprano solos; she has a voice of wide range and beautiful quality. She sang Scott's "Blackbird's Song" and Woodman's "A Birthday."

Mollie Chapin Ely, whose singing is so well known to Newarkers, contributed Johnson's "If Thou Wert Blind" and Woodman's "An Open Secret"; she was at her best, her rich contralto voice being used to splendid advantage.

### NOTES

On Monday evening, April 10, in the Palace Ballroom, the Newark Symphony Orchestra will have the assistance of Catherine C. Lunn, pianist. The society will play Brahms' "Tragic" overture, op. 81; Chadwick's "Sinfonietta," in D major, and three Moszkowski numbers, the "Moorish March," the scherzo-valse, and the "Malaguena." Louis Ehrke will again conduct.

### Mrs. Morrill Gives Another Delightful Musicales

Another delightful evening of music occurred in the large music hall of the Hotel Majestic, New York, when, on Thursday, March 23, Laura E. Morrill introduced a number of her artist-pupils in recital. The room was filled with an appreciative audience, which was quick to notice the marked progress made since the February musicale, and equally swift in giving the credit for that fact, where it belonged, to Mrs. Morrill.

A duet, "Lied der Vögelein" (Rubinstein) opened the program. This was excellently sung by Grace Mott and Claribel Harris, the voices blending in delightful harmony and fine effect. Clarence Bawden, tenor, who is one of the best known of Mrs. Morrill's artist-pupils, then sang "I John, Saw the Holy City" from Harry Rowe Shelley's "Inheritance Divine." At his second appearance on the program, he gave two songs by Campbell-Tipton, "The Crying of the Water" and "The Spirit Flower." In these, he had opportunity to display the rich and powerful qualities of his voice as well as his admirable diction.

Emily Coyle, who is one of Mrs. Morrill's newer pupils, gave "My Heart's Country" (John Alden Carpenter), "I Know a Lovely Garden" (d'Hardelot) and "My Star" (Rogers) very acceptably. Ellen Fastrum, who was introduced at the February musicale, has made considerable progress since that time as her singing on Thursday evening plainly evidenced. She gave Schneider's "Rain Song" and an aria from "Gioconda" (Ponchielli) in a manner which reflected credit upon herself and upon her teacher.

In Robandi's "Alla Stella Confidente," Claribel Harris displayed a voice unusually rich and appealing in its quality. She sings with finished ease and the clarity of diction which is a characteristic of the Morrill pupil.

Winifred Mason is another pupil of whom Mrs. Morrill is particularly proud. Miss Mason sang the "Shadow Song" from "Dinorah" and "Jennie" by Pepper in a thoroughly charming manner. She was also heard with Louise Duval in the "Letter" duet from Nicolai's "The Merry Wives of Windsor," which closed the program. This was sung in costume, which added effectiveness to the number and afforded a delightful finale.

As is usual at these affairs, Charles Gilbert Spross provided masterly accompaniments. He was also prevailed upon to give a piano solo, which was so warmly received and so insistently applauded that he graciously gave an encore, one of his own compositions, a "Song Without Words," for left hand alone.

Those who enjoyed this musicale are eagerly anticipating the April event.

### Another Harrod Engagement

In addition to the many engagements already announced for James Harrod, the tenor, this artist will give a recital at New Wilmington, Pa., on April 12. Mr. Harrod's singularly beautiful voice and the clarity of his diction make him an artist whose singing is a very genuine pleasure to the listener.

### Laura E. Morrill to Conduct New York Summer School

Laura E. Morrill, the well known vocal teacher of New York, has decided, owing to the many requests for instruction during the vacation season, to conduct a summer school this year at the Hotel Majestic, New York. The Majestic is ideally situated, West Seventy-second street at Central Park, and the Morrill studios are cool and refreshing. On June 1, Mrs. Morrill will open her session, which will continue until August 1. Last year Mrs. Morrill was very successful with a similar school which she conducted in Boston, and judging from the inquiries she has received, this season will see that success more than duplicated.

### OBITUARY.

#### William C. Spary

William C. Spary, for years prominent among bandmasters in this country, died recently at his home in Providence, R. I. He was in his eightieth year. Mr. Spary was at different periods of his career leader of the Colt's Armory Band, of Hartford; the Wheeler and Wilson Band, of Bridgeport; the Waltham Watch Company's Band, the Milford Brass Band, and the Taunton Military Band. He was also for years a member of Reeves' American Band, of Providence. Mr. Spary was one of the country's best known players of the E flat cornet. He is survived by his wife and a son, Claude C. Spary, the trombone soloist.

#### George F. Kranz

George F. Kranz, head of the Kranz-Smith Piano Company, Baltimore, Md., died at his home, 2943 North Charles street, Baltimore, Wednesday, March 22, of pneumonia. He was fifty-six years old. He is survived by a widow, a daughter, two brothers and two sisters.

#### Nellie S. H. Farmer

Nellie S. H. Farmer, widely known in New York City as a teacher of vocal music and a contralto soloist, died at the home of a nephew, Mr. Parker, 9 West 103d street. She was born in Poultney, Vt., forty-eight years ago, and

was educated abroad. For some years she was vocal teacher at Syracuse University and later at Miss Cole's School in Pennsylvania. She had been soloist at the First Presbyterian Church, this city. Mrs. Farmer was the widow of Ernest M. Farmer.

#### Maurice Farkoa

Maurice Farkoa, actor and singer, died of apoplexy March 22, in his apartment, at 42 West Seventy-second street, New York. He was fifty-two years old and unmarried.

#### Philip B. Hapney

Philip B. Hapney, aged fifty-two, a musician, died March 22, at his home in Plainfield, N. J. He leaves two daughters.

BEAUMONT, TEX.—No more brilliant and successful event has ever happened in the history of the Elks Club of this city than the recent musicale-dansante given for the lady friends of the Elks. Music, dancing, beautifully gowned women and choice refreshments combined to make the entertainment a memorable affair in the annals of the Elks Club.

ATHENS, GA.—Much interest was taken in the great two-day singing convention in the Court House at Danielsville, March 17 and 18. Leaders, song composers, song book publishers, singing teachers, choristers and other musical folk were in evidence on all sides. Dinner was served on the grounds both days.

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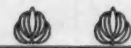
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